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SEPTEMBER, 1904.

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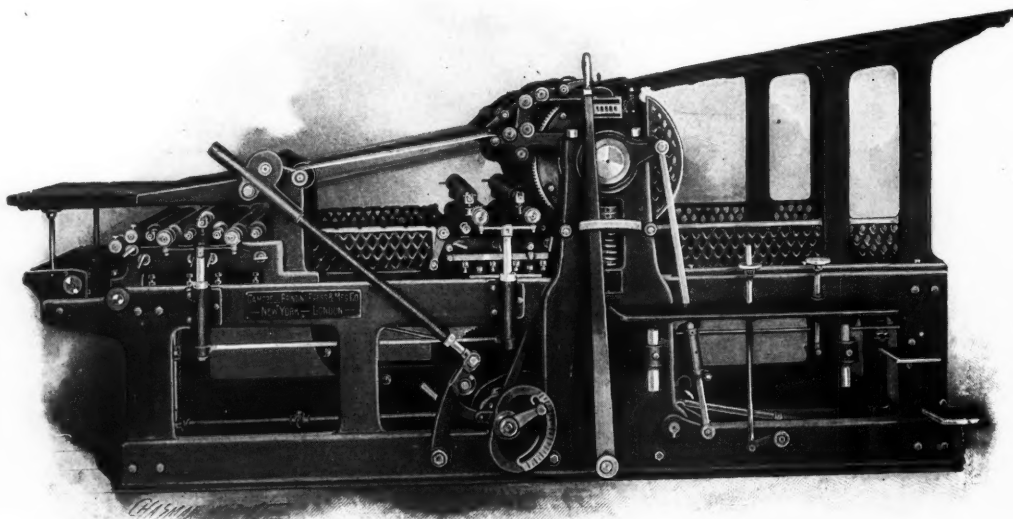
Trade work is one of our specialties.

GOES LITHOGRAPHING COMPANY

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CHICAGO

The Century



“A Hit, a Very Palpable Hit!”

—HAMLET.

The Campbell Company's four-page insert in the July number of *Printing Art*, entitled

“Twice Through the Press.”

Accurate register is not impossible of attainment on any fairly good press if it is new and *run slowly enough*.

But this insert, including fine half-tones, received two printing impressions, one placed upon the other, at a speed of 1,600 an hour, and the CENTURY which did this work was five years old. That's why it was

The Century

A VERY NOTABLE FEAT

The CENTURY accomplished it and preserved the absolutely exact register of overlays to blocks as well as of paper to type, because both the CENTURY bed and cylinder are locked together throughout the printing stroke by the continuous register racks and gearing.

The boy who fed the machine had had only nine months' experience as a feeder, but he had able assistants in the Radially-closing Grippers and the Instantaneous Front Guide Action found only in the Century.

Every printer should see and study, with a magnifying glass if necessary, this insert. Extra copies were mailed to a long list of printers, but some few may have been overlooked. It will be cheerfully sent on application, and it is worth writing for as it is an

Object Lesson *in the* Printing Art

THE CAMPBELL COMPANY

H. A. WISE WOOD, President

1 Madison Ave., New York City

334 Dearborn Street, Chicago, Ill.

189 Fleet Street, London, E. C., England

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THE
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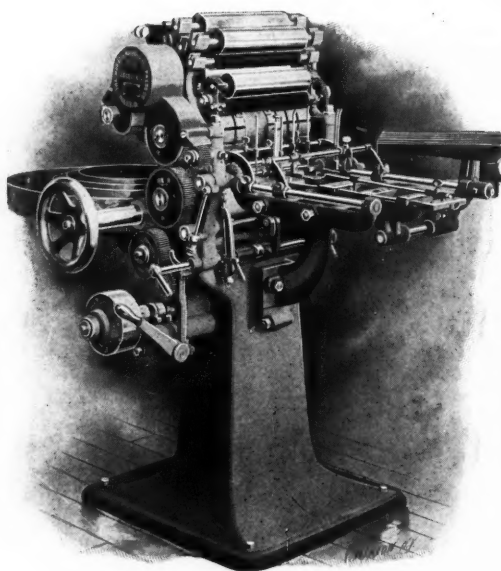


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The Monotype

"Confidence is a plant of slow growth"

—William Pitt, Earl of Chatham

C Confidence, however, in some few cases, is a plant of marvelously quick growth.

C Already, for instance, the printers of America have amply demonstrated their confidence in the MONOTYPE.

C After a very short trial a majority of the leading firms have sent orders for additional machines. Their repeat orders mean absolute confidence in MONOTYPE results.

C When the samples of work shown on the following pages done by the Trow Directory, Printing and Bookbinding Company are considered it is not surprising that the company, as shown by Mr. F. H. Doelle's letter on the last page of this insert, should have ordered additional Monotypes.

C It is not every printer who has such intricate composition as the "Students' Old Testament" to carry out, but a machine that can do this with ease and celerity can do anything, a fact the Trow Company were quick to recognize.

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Among the prominent Monotype users who have recently added to their Monotype equipments may be mentioned

NEW YORK CITY

G. P. Putnam's Sons
J. J. Little & Co.
Trow Directory, Printing and
Bookbinding Co.
Winthrop Press

PHILADELPHIA, PA.

Wm. J. Dornan
Wm. F. Fell Co.
Curtis Publishing Co.
Stephen Greene Co.
Review Pub. & Ptg. Co.
Towne Printing Co.

BOSTON, MASS.

Geo. H. Ellis Co.
Chas. A. White Co.
Samuel Usher
Plimpton Press
House of the Angel Guardian

BUFFALO, N. Y.

Hausauer, Son & Jones

SYRACUSE, N. Y.

Lyman Bros.

SCHENECTADY, N. Y.

General Electric Co.

ROCHESTER, N. Y.

J. P. Smith Printing Co.

BALTIMORE, MD.

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LANSING, MICH.

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CHICAGO, ILL.

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Rand, McNally & Co.

ST. LOUIS, MO.

Con. P. Curran Printing Co.

MINNEAPOLIS, MINN.

Heywood Manufacturing Co.

PITTSBURG, PA.

Perley & Bro.
Jas. McMillin Printing Co.
Wm. G. Johnston & Co.

THE MONOTYPE

JUDG. 13, JOSH. 103

CONQUESTS IN CANAAN

JUDG. 13, JOSH. 103

JOSH. 102, 91

Early Judean

Late Judean

Early Judean

Late Prophetic

his brother,

is not this written in the book of

is not this written in the book of

Perizzite, the

Come up with

standing in the zenith and did not

standing in the zenith and did not

Hivite and the

into the ter-

hasten to go down nearly a whole

hasten to go down nearly a whole

Jebusite,

ritory allotted

day long. ¹⁴And never before or

day long. ¹⁴And never before or

heard of the

to me that we

after was there a day like that, on

after was there a day like that, on

capture of

may fight

which Jehovah hearkened to the

which Jehovah hearkened to the

gathering

against the

voice of a man: for Jehovah was

voice of a man: for Jehovah was

gathered

Canaanites;

fighting for Israel.

fighting for Israel.

themselves to-

then I will also

with him to the cave and

with him to the cave and

gether with

go with you

And these five kings fled, and hid themselves

And these five kings fled, and hid themselves

one accord to

and encamped

in the cave at Makkedah. ¹⁷And it was told

in the cave at Makkedah. ¹⁷And it was told

fight with

against Gibeon.

Joshua, saying, The five kings are found, hidden

Joshua, saying, The five kings are found, hidden

Joshua and

And the men of Gibeon

in the cave at Makkedah. ¹⁸Then Joshua said,

in the cave at Makkedah. ¹⁸Then Joshua said,

with Israel.

sent to Joshua at

Roll great stones to the mouth of the cave and

Roll great stones to the mouth of the cave and

with Israel.

the camp in Gilgal,

station men by it to keep them; ¹⁹but do not

station men by it to keep them; ¹⁹but do not

with Israel.

saying, Do not aban-

do not allow them to

do not allow them to

with Israel.

don your servants,

attack them in the rear; do not allow them to

attack them in the rear; do not allow them to

with Israel.

but save us. ⁷⁵So

enter their cities, for Jehovah your God hath de-

enter their cities, for Jehovah your God hath de-

with Israel.

Joshua went up from

livered them into your power. ²⁰And when

livered them into your power. ²⁰And when

with Israel.

Gilgal, he and all the

Joshua and the Israelites had made an end of

Joshua and the Israelites had made an end of

with Israel.

people of war with

slaying them with a very great slaughter, until

slaying them with a very great slaughter, until

with Israel.

him, and all the mighty

they were consumed and the remnant which re-

they were consumed and the remnant which re-

with Israel.

men of valor. ²¹And Je-

maintained of them had entered into the fortified

maintained of them had entered into the fortified

with Israel.

hovah said to Joshua,

cities, ²²all the people returned to the camp to

cities, ²²all the people returned to the camp to

with Israel.

Do not be afraid of

Joshua at Makkedah in peace, no one uttering

Joshua at Makkedah in peace, no one uttering

with Israel.

them; for I have deliv-

a word against any of the Israelites.

a word against any of the Israelites.

with Israel.

ed them into thy hands;

Then Joshua said, Open the mouth of the

Then Joshua said, Open the mouth of the

with Israel.

not a man of them shall

cave and bring out to me those five kings from

cave and bring out to me those five kings from

with Israel.

stand against thee.

the cave. ²³And they did so, and brought out

the cave. ²³And they did so, and brought out

with Israel.

9aJoshua therefore

those five kings to him from the cave, the king of

those five kings to him from the cave, the king of

with Israel.

came upon

Jerusalem, the king of Hebron, the king of Jar-

Jerusalem, the king of Hebron, the king of Jar-

with Israel.

them suddenly,

mouth, the king of Lachish, the king of Eglon.

mouth, the king of Lachish, the king of Eglon.

with Israel.

10aAnd Jehovah

Joshua, Joshua called for all the men of Israel,

Joshua, Joshua called for all the men of Israel,

with Israel.

threw them into con-

and said to the chiefs of the men of war who went

and said to the chiefs of the men of war who went

with Israel.

fusion before Israel.

with him, Come near, put your feet upon the

with him, Come near, put your feet upon the

with Israel.

11And as they fled

necks of these kings. So they came near, and

necks of these kings. So they came near, and

with Israel.

from before Israel,

put their feet upon their necks. ²⁴And Joshua said

put their feet upon their necks. ²⁴And Joshua said

with Israel.

while they were at

to them. Do not be afraid nor dismayed; be courageous

to them. Do not be afraid nor dismayed; be courageous

with Israel.

the descent of Beth-

and strong; for thus shall Jehovah do to all your enemies

and strong; for thus shall Jehovah do to all your enemies

with Israel.

haron, Jehovah cast

down great stones

down great stones

with Israel.

down heaven upon

them even to Azekah,

them even to Azekah,

with Israel.

so that they perished.

²⁵There were more who

²⁵There were more who

with Israel.

perished from the

hallstones than those

hallstones than those

with Israel.

⁹ Josh. 150 Judg. 121 has the following variant, also from the early Judean group of narratives: *But the Benjaminites did not dispose of the Jebusites who dwelt in Jerusalem. But the older reading, *And Joshua called for all the men of Israel, and said to the chiefs of the men of war who went with him, Come near, put your feet upon the necks of these kings. So they came near, and put their feet upon their necks. ²⁴And Joshua said to them. Do not be afraid nor dismayed; be courageous and strong; for thus shall Jehovah do to all your enemies**

⁹ Josh. 91 Heb. *it*, referring to the capture of Ai. ¹⁰ Josh. 102 Heb. *be silent*. So in ^{11a}. It may mean *cease thy shining*, anticipating the storm and darkness which were to indicate Jehovah's presence; but the parallel in ^{12b} and the note added by the Judean author tend to support the usual interpretation given above. It is the natural, poetical method of stating that the overthrow of their foes was as complete as would ordinarily require two days to accomplish.

THE MONOTYPE

AMERIKANISCHE FABRIKATE — MANUFACTURAS AMERICANAS

249

CANNERS & PACKERS.

ab—Canned Fruits.
ac—Canned Goods.
ad—Canned Goods—Lobster and Salmon.
af—Canned Goods—Oysters and Fish.
ag—Canned Meats.
ah—Canners.
aj—Canners' Supplies.
ak—Curers of Fancy Sugar-Cured Meats.
al—Meats—Provisions of all kinds.
am—Packers—Ham & Bacon.
an—Packers—Pork & Beef.
ap—Packers' Supplies.
aq—Preserved Provision Mfrs.

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ac—Conserves Alimentaires en boites.
ad—Conserves Alimentaires - Homard et Saumon.
af—Conserves Alimentaires-Huitres et Poissons.
ag—Conserves de viande.
ah—Conserves Alimentaires - Fabricants de.
aj—Conserves Alimentaires - Fournitures pour Fabricantes de.
ak—Raffineurs de Sucre de luxe et Viandes en salaisons.
al—Viandes en conserves et Approvisionnement divers.
am—Fabricants de conserves de jambon et de lard.
an—Fabricants de Produits Alimentaires, viande de porc et de bœuf.
ap—Fabricants de produits conserves-Fournitures pour.
aq—Fabricants d'Approvisionnements en conserves et salaisons.

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ab—Konserven-Frucht und Obst.
ac—Konserven-Waren.
ad—Konserven-Hummel und Lachs.
af—Konserven-Austern und Fisch.
ag—Konserven-Fleisch.
ah—Konserven-Fabrikanten.
aj—Konserven - Fabrikanten - Fournituren und Zubehor.
ak—Tisch Zucker, Fabrikanten und Proviant Fleisch aller art.
al—Fleisch Konserven und Proviant-Waren Aller Art.
am—Proviant und Konserven Fabrikanten-Schinken und Speck.
an—Proviant und Konserven Fabrikanten-Schwein und Rind.
ap—Proviant und Konserven Fabrikanten Bedarfs Artikel.
aq—Konservierte Produkten und Proviant Fabrikanten.

FABRICANTES DE CONSERVAS ALIMENTARIAS Y PRODUCTOS EN CONSERVAS.

ab—Conservas de frutas y almibares.
ac—Conservas alimentarias.
ad—Conservas alimentarias de langosta y salmon.
af—Conservas alimentarias de Ostras y pescado.
ag—Conservas de carne, etc.
ah—Conservas alimentarias - Fabricantes de.
aj—Conservas alimentarias - Articulos para Fabricantes.
ak—Refinadores de azucar fino-Carnes de salacion.
al—Carnes diversas-Viveres de todas Sortes conservadas.
am—Fabricantes de productos alimentarios, jamon y tocino.
an—Fabricantes de productos alimentarios, puerco y carne de vaca.
ap—Fabricantes de productos alimentarios—Articulos para.
aq—Viveres y productos conservados—Fabricantes de.

Alaska-Portland Packers' Association	Portland, Ore.	ad	Ryraline	WU
Alaska Salmon Association	San Francisco, Cal.	ad	Anderson	WU
Alaska Salmon Company	San Francisco, Cal.	ad	Armour	WU
American Preserve Company, The	Philadelphia, Pa.	ac	Booth	WU
Ams, Max	New York, N. Y.	ac	Beefsteak	WU
Anderson Preserving Company	Camden, N. J.	ac	Curtice	A
Armour & Co.	Chicago, Ill.	ag-an	Fenton	WU
Booth, A., & Co.	Chicago, Ill.	af-ah	Ezvac	WU
California Fish Company	Los Angeles, Cal.	af	Faircan	WU
Campbell, Joseph, Preserve Company	Baltimore, Md.	ac-ah	Feron	WU
Curtice Bros. Company, The	Rochester, N. Y.	ac-ag	Chilmato	WU
Dold, Jacob, Packing Company	Buffalo, N. Y.	ag	Flick	WU
Erie Preserving Company	Buffalo, N. Y.	ac-ag	Fontana	WU
Exley, Watkins & Co.	Wheeling, W. Va.	ah	Frostsmall	WU
Fairbank Canning Company	Chicago, Ill.	ag	Calumet	A
Fernald, Keene & True Company	West Poland, Me.	ah	Haserot	WU
Feron & Ballou Company	Chicago, Ill.	ac	Hazard	WU
Flaceus, E. C., Company, The	Wheeling, W. Va.	ah	Hemingway	WU
Flickinger, J. H., Company, The	San Jose, Cal.	ah	Fredhgie	WU
Fontana & Co.	San Francisco, Cal.	ac	Huntbro	WU
Fournier & Schiller Company	Central Falls, R. I.	ac	Knightle	WU
Franco-American Food Company	Jersey City, N. J.	ac	Leggett	WU
Frost, Walter A., & Co.	Chicago, Ill.	ac	Lestville	WU
Geneva Preserving Company	Geneva, N. Y.	ac	Libby	WU
Hammond, G. H., Company	Hammond, Ind.	ag	Longco	WU
Haserot Company, The	Cleveland, O.	ac	Lovell	WU
Hazard, E. C., & Co.	New York, N. Y.	ac-ag	Mechen	WU
Hemingway, H. C., & Co.	Syracuse, N. Y.	ah	Moosanco	WU
HIGBIE, FRED. K., COMPANY (See p. lxxviii)	CHICAGO, ILL.	ap	Faircan	WU
Hume Bros. & Hume	San Francisco, Cal.	ad	Otoe	WU
Hunt Bros. Company	San Francisco, Cal.	ab-ah	Preserving	WU
Kingan & Co., Ltd.	Indianapolis, Ind.	ag	Polkan	WU
Knight, W. S., & Co.	Chicago, Ill.	ac	Pyle	WU
Leggett, Francis H., & Co.	New York, N. Y.	ac-ag	Leontopoli	WU
Leslie, John H., & Co.	Chicago, Ill.	ac	Sachemhead	WU
Libby, McNeill & Libby, Inc.	Chicago, Ill.	ag	Sacpack	WU
Loggie, A. & R.	Island Pond, Vt.	ah	Schrivier	WU
Long Syrup Refining Company	San Jose, Cal.	ab-ah	Sugarloaf	WU
Lovell, Mansfield	San Francisco, Cal.	ab	Sinclair	WU
McMehen, George K., & Son Company	Wheeling, W. Va.	ah	Sekots	WU
Moos & Co.	New York, N. Y.	ac	Swiftcoy	WU
Morris, Nelson & Co.	Chicago, Ill.	ag	Uptegrove	WU
Mullen-Blackledge Company, The	Indianapolis, Ind.	ac		
Nebraska City Canning Company	Nebraska City, Neb.	ac		
Niagara Mfg. & Mercantile Company	Buffalo, N. Y.	ah		
Oakland Preserving Company	Oakland, Cal.	ah		
Original Trenton Cracker Company	Trenton, N. J.	an		
Paige & Morton	San Francisco, Cal.	ab-ah		
Pickert, L., Fish Company	Boston, Mass.	ah		
Polk, J. T., & Co.	Greenwood, Ind.	ac		
Pyle, J. F., & Son	San Jose, Cal.	ah		
Richardson & Robbins	Dover, Del.	ac		
ROTH, JOHN C., PACKING CO. (See p. lxxxii)	CINCINNATI, O.	ag-ak-al-am-an-aq		
Sachem's Head Canning Company, The	Guilford, Conn.	ac		
Sacramento Packing & Drying Company	Sacramento, Cal.	ah		
Schrivier, B. F., & Co.	Westminster, Md.	ac		
Sears & Nichols	Chillicothe, O.	ah		
Sherman, R. I., Mfg. Company, The	Boston, Mass.	ac		
Sinclair, T. M., & Co., Ltd.	Cedar Rapids, Ia.	am		
Sniders, T. A., Preserve Company	Cincinnati, O.	ac		
Stokes, Thomas	New York, N. Y.	ac		
Swift & Co.	Chicago, Ill.	ag-an		
Tohica Packing Company	Tohica, Cal.	ah		
Trench, Daniel G., & Co.	Chicago, Ill.	ag		
Tuhey Canning Company	Muncie, Ind.	ac		
Underwood, Wm., Company	Boston, Mass.	ah		
United States Canning Company	Buffalo, N. Y.	ac		
Uptegrove, William E., & Brother	New York, N. Y.	aj		
VanCamp Packing Company	Indianapolis, Ind.	ac-ag		

SPECIMEN OF MONOTYPE COMPOSITION BY TROW DIRECTORY, PRINTING AND BOOKBINDING COMPANY, NEW YORK

Page from "American Made Goods"

THE MONOTYPE

R. W. SMITH PRES
FORREST RAYNOR VPRES
J. F. SIMMONS TREAS
W. G. DEWITT SECT

TROW DIRECTORY, PRINTING AND BOOKBINDING COMPANY

BOROUGH OF MANHATTAN
CITY OF NEW YORK N.Y.

PRINTING AND
BOOKBINDING
DEPARTMENTS
201-213 E. 12TH ST.

June 14, 1904.

MESSRS. WOOD & NATHAN CO.,
1 Madison Avenue, New York City.

Gentlemen:

Please enter our order for another MONOTYPE machine (Keyboard and Caster) and advise us, by return mail, how quickly the installation can be made.

Although our rental year has not expired on the MONOTYPE machines we now have (three Keyboards and two Casters), we hereby avail ourselves of our purchase option and request you to apply to the purchase price the year's rent we have paid on the machines.

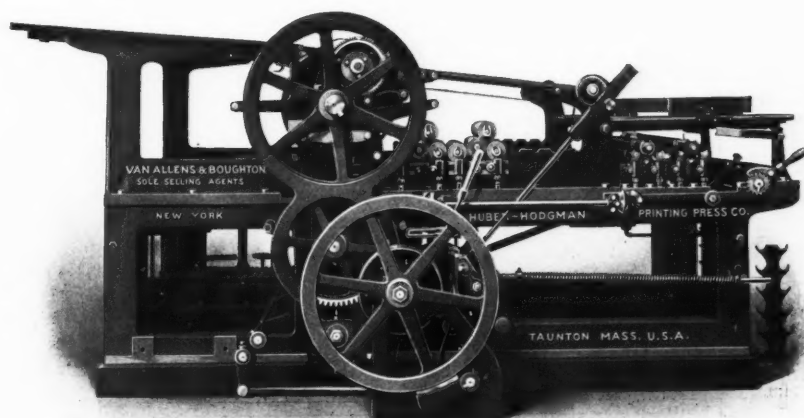
Yours very truly,

TROW DIRECTORY, PRINTING AND BOOKBINDING CO.

F. H. Doelle, Manager.

5 Point ABCDEFGHIJKLMNQRST	As made and composed on the Monotype	14 Point ABCDEFGHIJ
5½ Point ABCDEFGHIJKLMNOQ		18 Point ABCDEFGH
6 Point ABCDEFGHIJKLMNOQ		24 Point ABCDEF
7 Point ABCDEFGHIJKLMNOP		30 Point ABCDE
8 Point ABCDEFGHIJKLMNO		36 Point ABCD
9 Point ABCDEFGHIJKLMN		
10 Point ABCDEFGHIJKLM		
11 Point ABCDEFGHIJKL		
12 Point ABCDEFGHIJK		

The New Huber-Hodgman Printing Press



THE conservative man is usually the non-progressive man. China is a conservative nation. Evolution is a slow growth, but the man who is willing to investigate usually becomes progressive and keeps ahead of the conservatives. The new Huber-Hodgman Press is a decided advance in press building. It is not imitative of any other machine. It has new features. If you will examine its bed motion you will see it has great strength and durability, combined with light running and speed. The power is applied directly where needed to give ease of movement. The reputation of the Huber Company for fine material and lasting qualities need not be mentioned, it is conceded by all of our customers. In the new press this reputation is maintained. Our factory and tools are all new. The only argument we offer is—see the press. Don't form your opinion from some interested party who will tell you the "moon is made of green cheese" if you are blind.

We leave our cause in your hands without argument if you will only
EXAMINE THE PRESS

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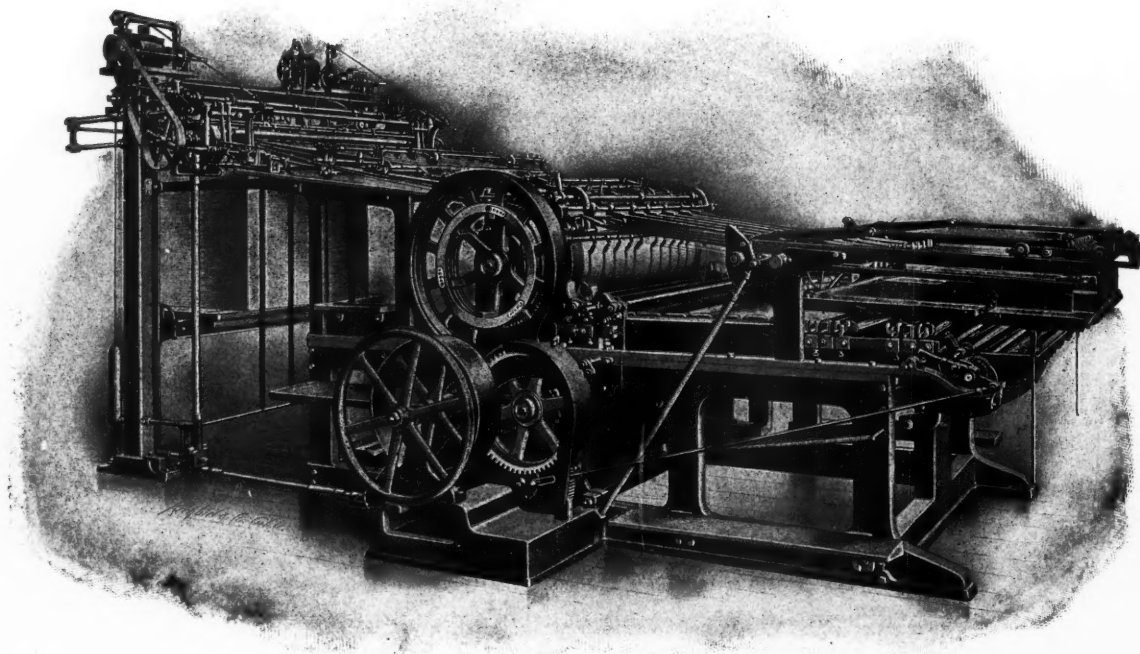
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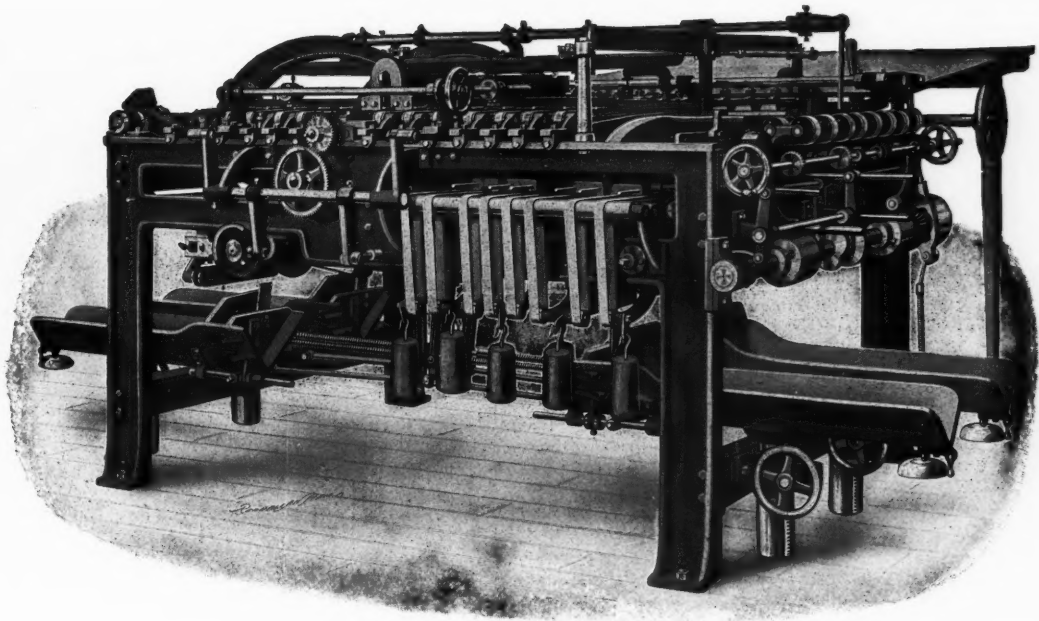
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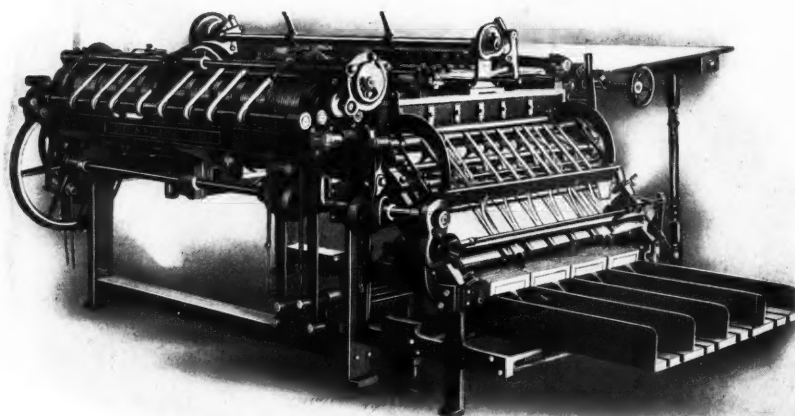
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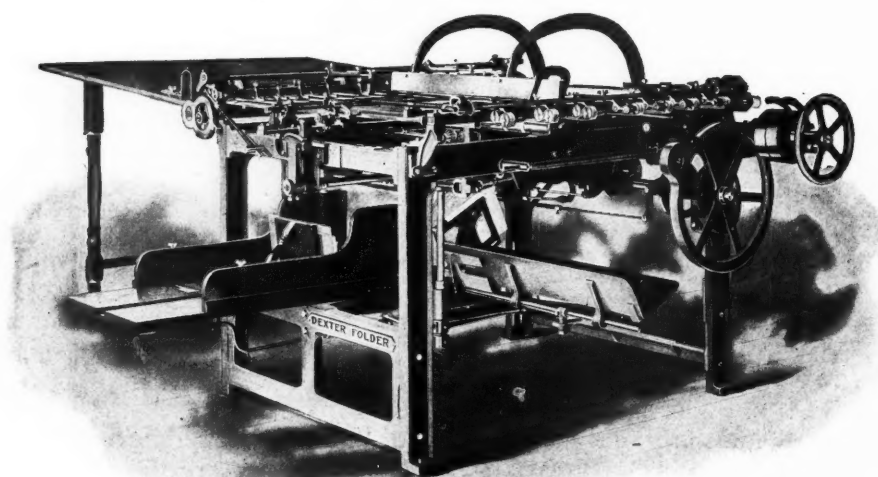
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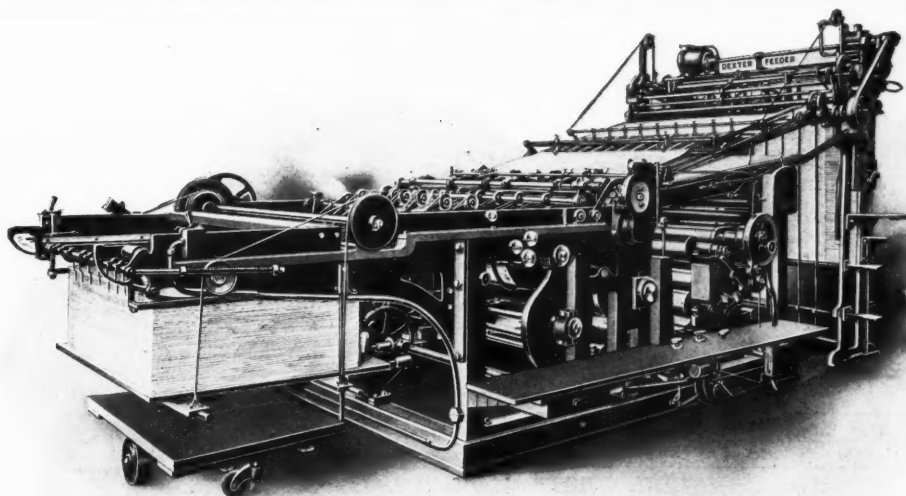
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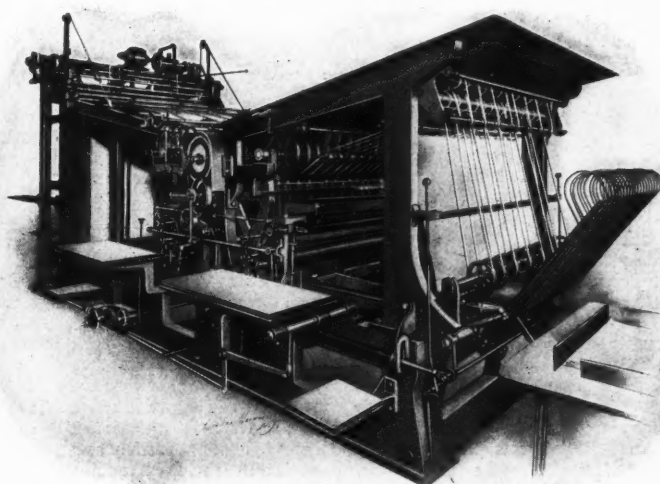


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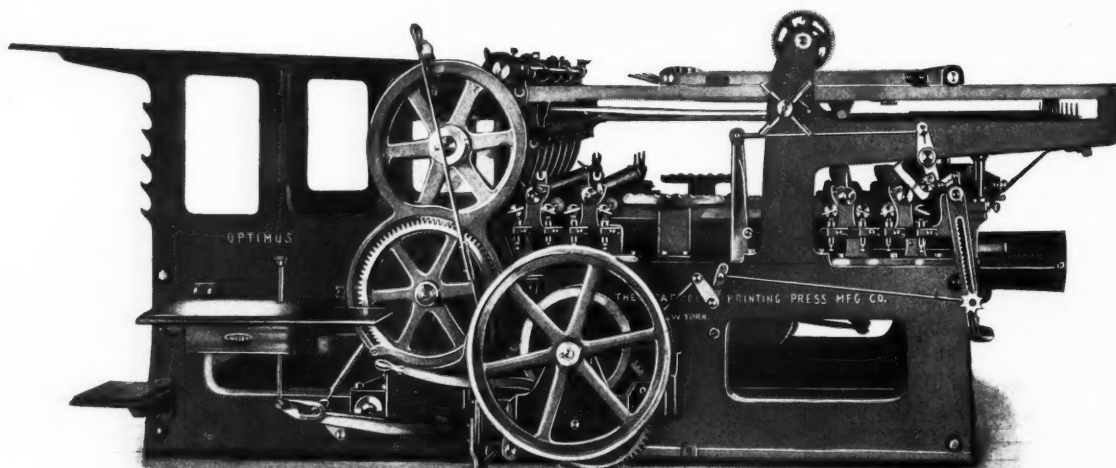
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The cylinder lifting mechanism of the Optimus is unlike any other. In supreme simplicity, directness of action, freedom from many parts and all complications, it is vastly better than any other, and eliminates the long train of evils, including guttering, due to imperfect devices for this purpose, one of the most vital points in two-revolution presses. It offers much less opportunity for wear and the consequent lost motion than any other arrangement, while it secures the maximum of strength and resistance.

It is only an oscillating eccentric box, holding the cylinder shaft journal (rotating with it while lifting), and the cam and lever necessary to operate the eccentric. The box is unyieldingly fixed as a part of the side frame, and gives the Optimus distinction as the only press whose side frames carry the brunt of impression. Provision is made for easily taking up any wear consequent upon years of use.

During impression the eccentric is firmly locked upon its center, and, therefore, no strain whatever comes upon the lifting connections. The trip is only operative when cylinder is off impression. The use of trip when cylinder is on impression has no effect, the impression will be completed perfectly. The bearings holding the cylinder shaft journals are long and large; and the shaft itself is of steel as large as the cast-iron shafts others use. The upward thrust of impression is sustained by the cylinder shaft held in the immovable boxes forming a part of the side frames. In other words, the cylinder is held to form by side frames, contrary to the practice in all other presses. All parts are calculated to sustain a force many times greater than can be needed for the heaviest work. The girt supporting tracks and bed under impression is the heaviest in use.

There are no springs, toggles, rods, or other complexities. The massive side frames of the Optimus are left uncured, unbored and uncut, and take the place of these generally employed complications. Neither is a weight needed to counterbalance cylinder.

The cylinder is adjusted by means of a short and very heavy steel screw so fitted into the box that all strain is taken upon its head.

This screw is capable of resisting fifty times the strain that it ever will be called upon to endure.

The raising or lowering of the cylinder never throws it out of line with the bed. Whether cylinder is high or low, its relation to bed and tracks is always true.

In other two-revolutions the lifting of the cylinder is controlled by an eccentric shaft running through the center cross-girt below the bed. The strain of impression is entirely upon the girt. It comes directly upon the eccentric shaft, which passes through the girt, and upon the lifting rods connecting the eccentric shaft to the cylinder boxes. The boxes are loose in the side frames, and rise and fall with the cylinder. The girt, therefore, not only supports the bed from below, but it also holds the cylinder to its work from above. The side frames of these presses act mainly as guides, or as crates to contain them, and offer little to assist rigidity. As the girt must take the strain of impression in both directions, and as there is a multiplicity of parts whose connections, joints, etc., are subject to wear, is it surprising these machines manifest the weakness of guttering? The stretch of the rods, and the lost motion by wear in toggles, joints, rollers, pins, etc., are taken up by a bolt under cylinder boxes and the shortening of the rods. With the cylinder type high these bolts are set as firmly as they can be pulled. This puts a lot of wear upon the cam and cam roller which operate the cylinder. To meet the work, lifting rods have grown from 1½ inches diameter to 2 inches, and in quality from machine to tool steel.

With the exception of the Optimus there is no press that does not use a spring to assist in lifting the cylinder, and for that reason safety pins and mechanical devices are used to prevent accidents should the trip be used at the wrong time. In some cases the raising or lowering of the cylinder throws it out of line with bed and tracks unless made with greatest care.

There is a difference in presses. That shown above is not the only point wherein the Optimus differs to be superior.

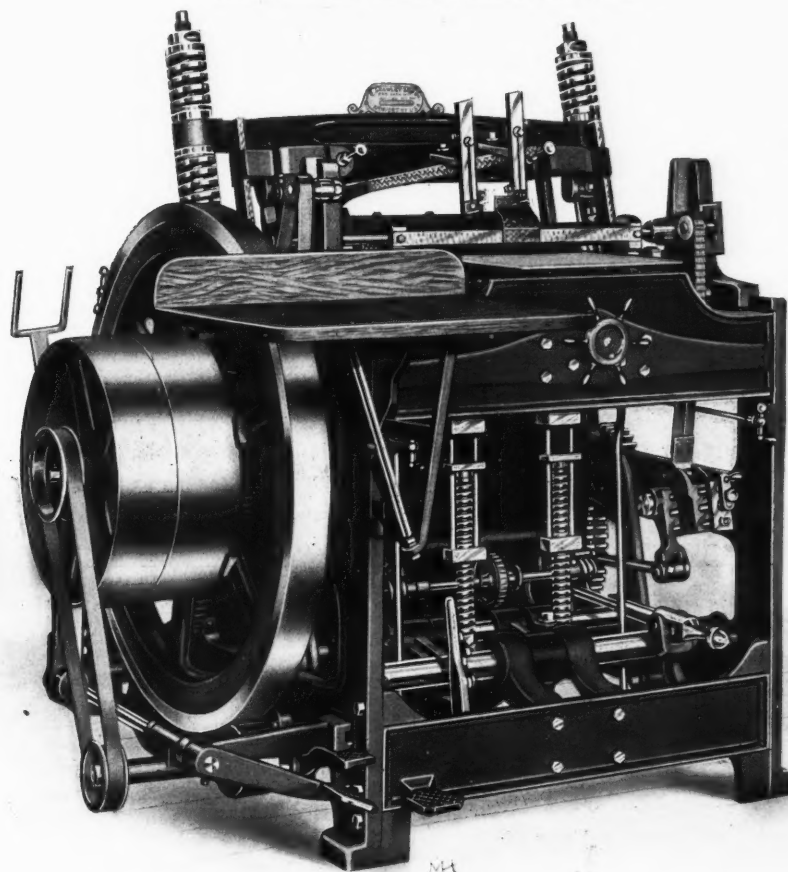
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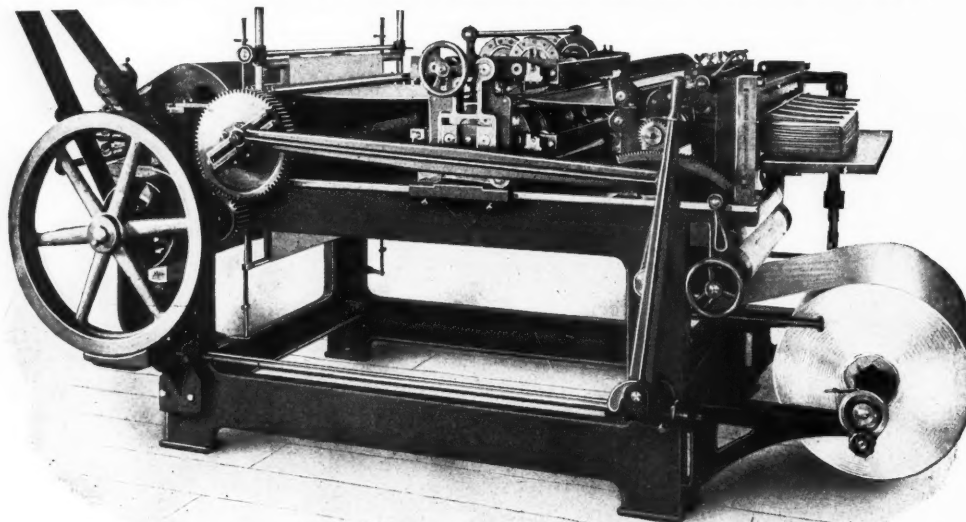
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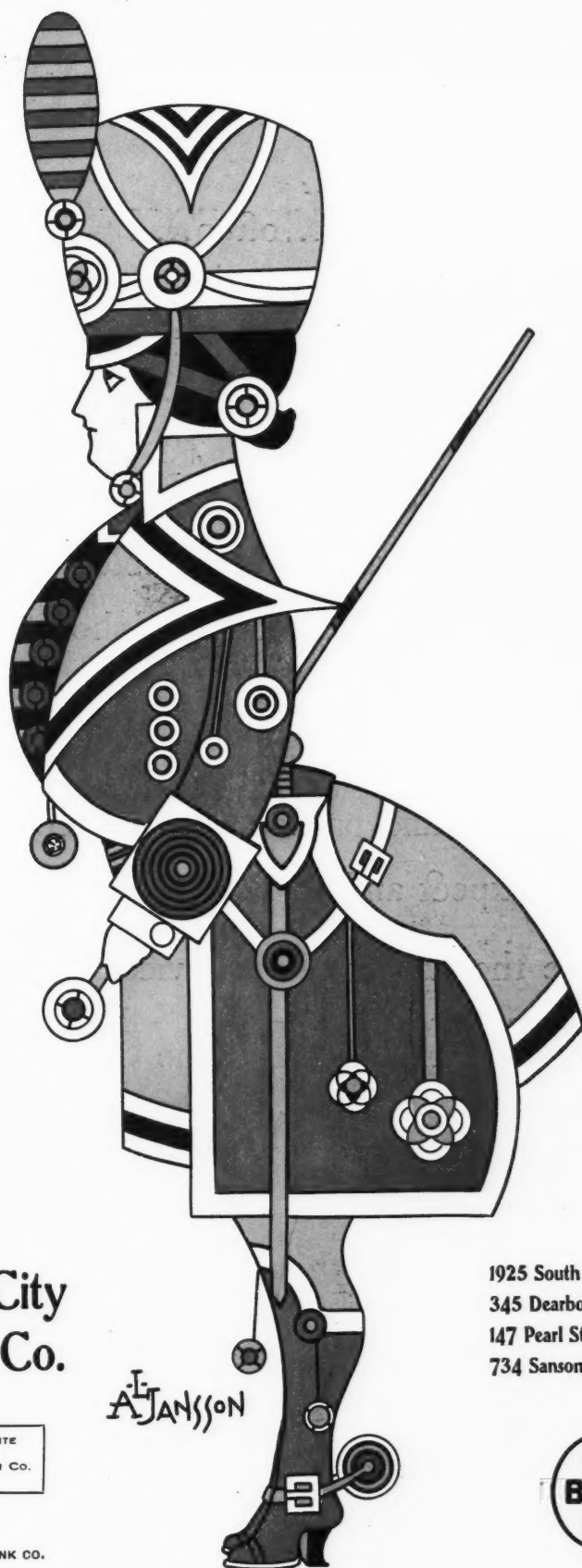
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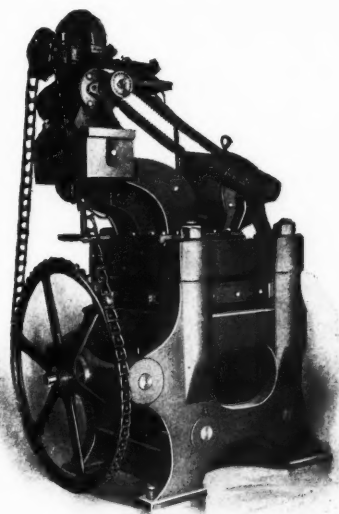
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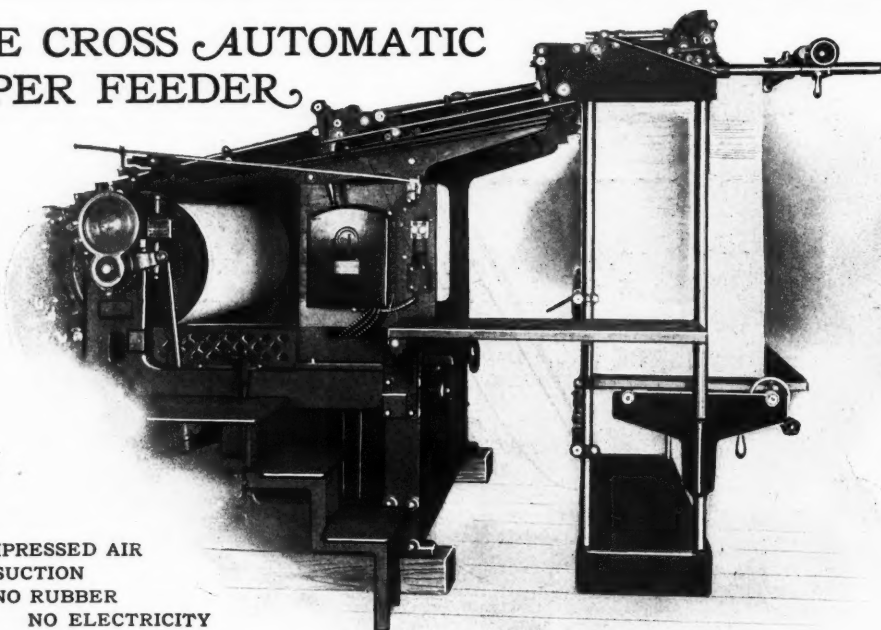
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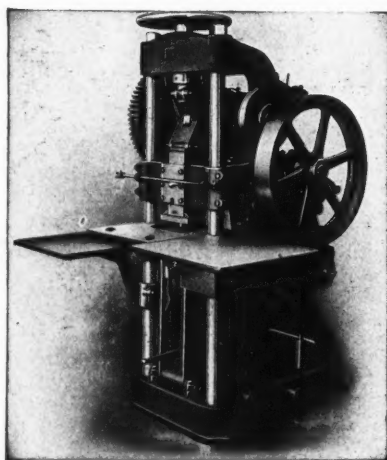


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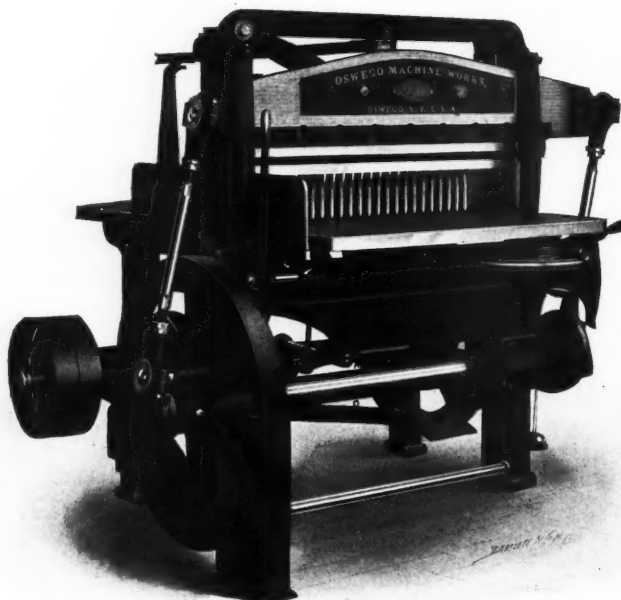
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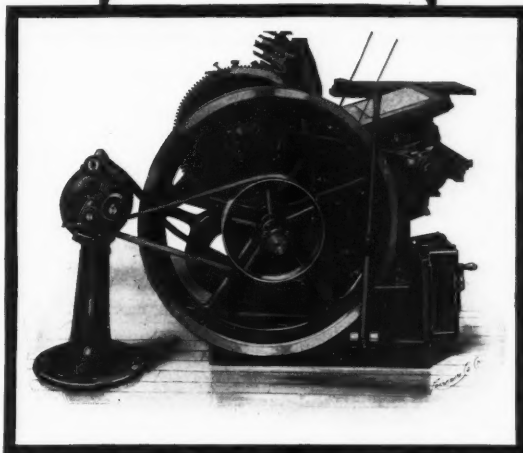
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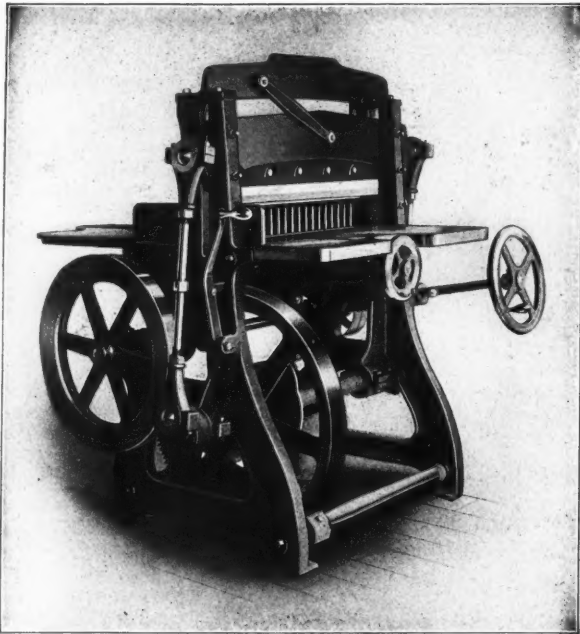
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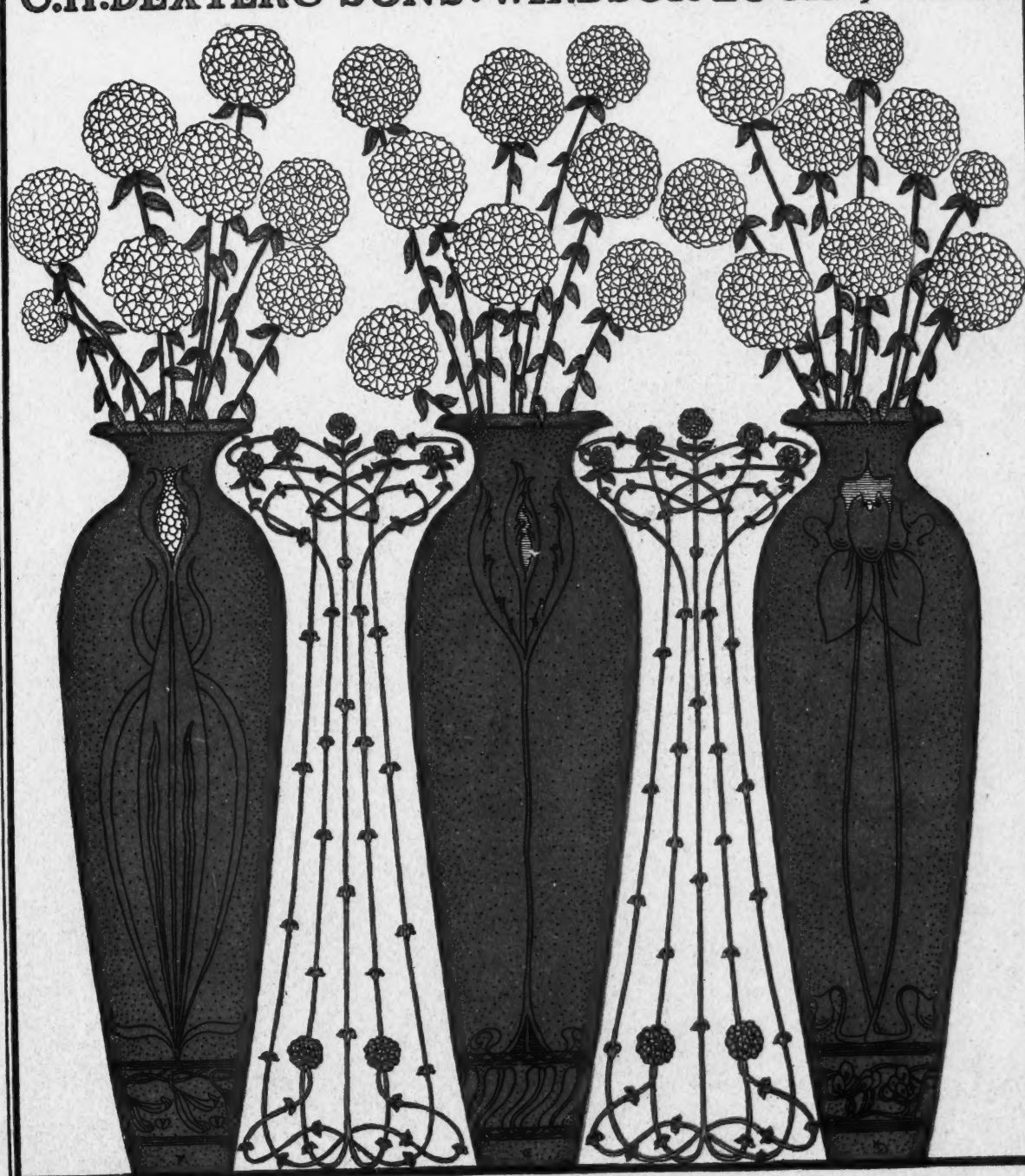
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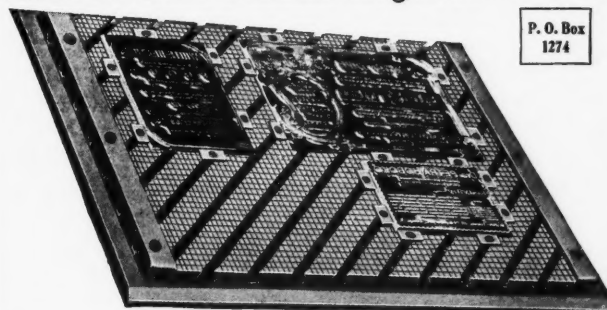
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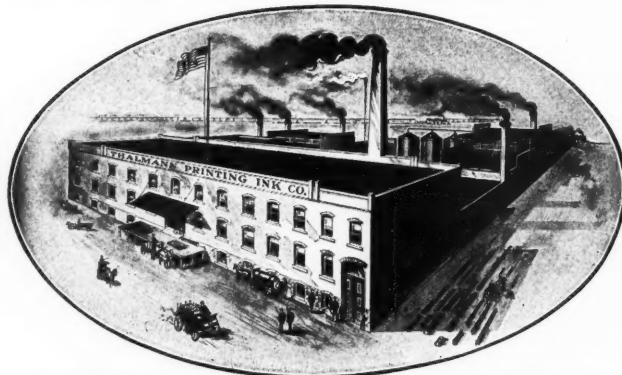
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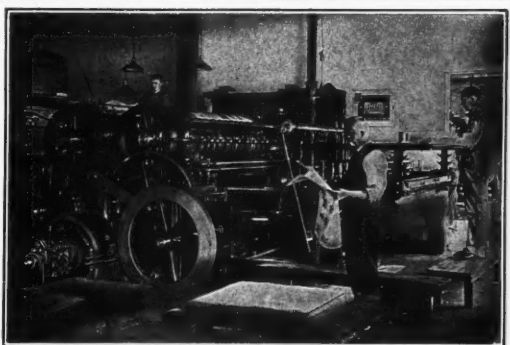
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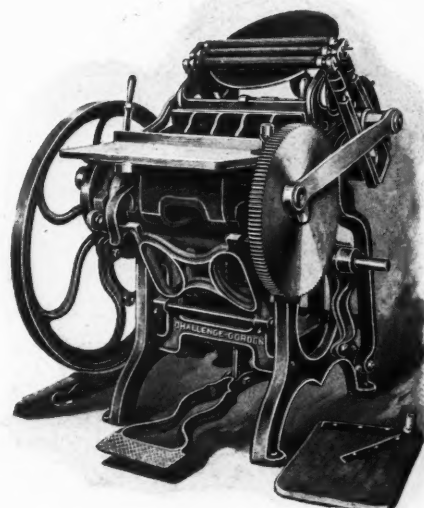
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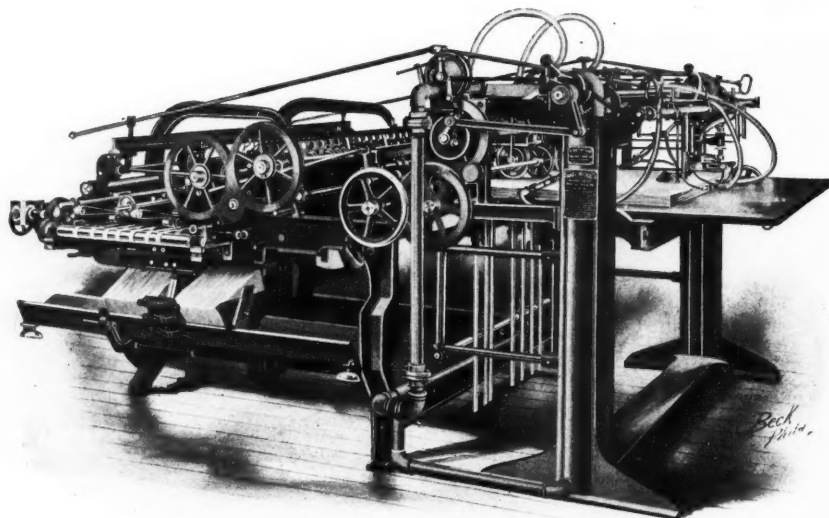
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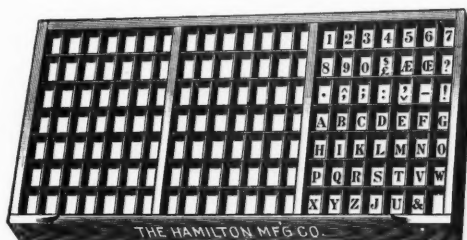
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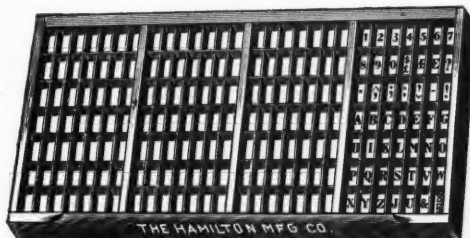
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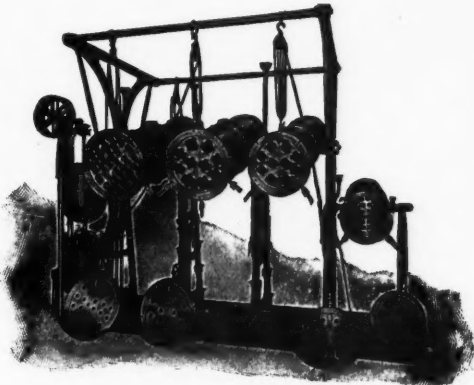
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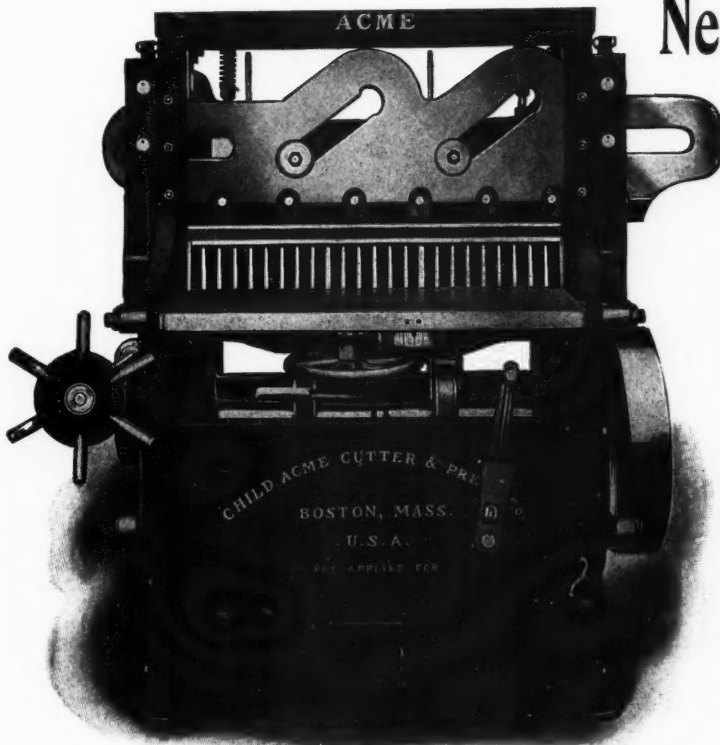


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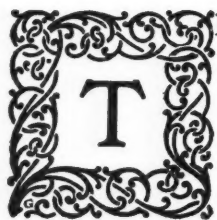
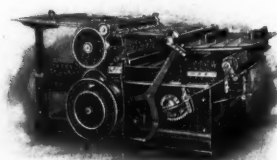
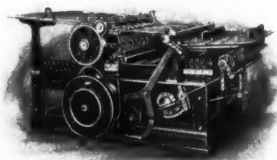
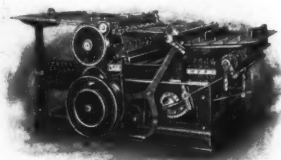
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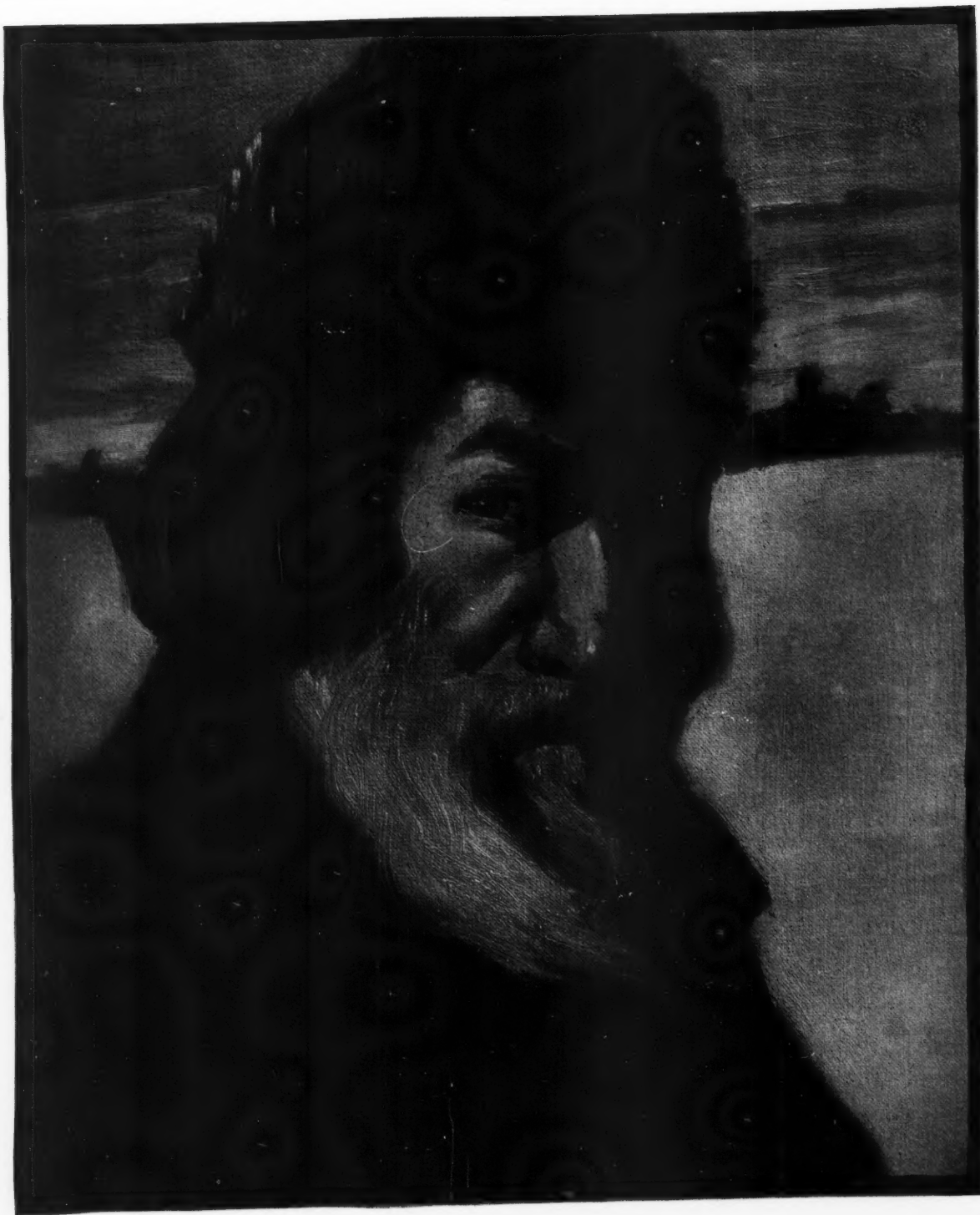
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOL. XXXIII. No. 6.

TERMS } \$3.00 per year, in advance.
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CHICAGO, SEPTEMBER, 1904.

POSTERS IN BRITAIN.

BY J. A. HUNTER.



AN improvement has been made in poster printing in the United Kingdom during the last twenty years. Letterpress bills have been modernized and made neater by the use of newer type, wider margins and improved machinery. Lithographic placards, in mechanical perfection, have still further evolved. Designs, it is true, leave much to be desired. The movement that promised, two or three years ago, to revolutionize hoarding art has gone astray. Artistic aspirations have been slaughtered on the altars of economy and utility by men of no artistic perceptions. But broad and bold effects in inferior draftsmanship are still wanted, and the lithographer who can obtain dense and vivid coloring is still in fairly good demand. Subsidiary detail in the completest of pictorial placards is but crudely worked in. Everything is sacrificed to the usually thrilling central situation.

Apart from imperfect efforts to resemble nature or the stage, there is the large class of bills advertising commodities. In these massivity, and of course permanence, are the desiderata. The bronze-blue must be of the bronziest, the reds must be over and over printed until the pigment stands thick on the paper, and the white ground must protrude in contrast in dazzling purity. In the production of such, our best lithographers have little enough to learn. Their lettering, their proportioning and their coloring are good and their prices are not too high to drive trade out of the country. In pictorial posters, British printers have already learned more from America perhaps than from the masters of our continent. What the Englishman has gathered has been chiefly the use of stipple to obtain those mellow effects, soft shades around contours, that have redeemed American posters that were not otherwise singular for excellence of production.

On many recent occasions English observers have had the chance to admire American lithographs. A

year or two ago there was an invasion of stock posters for local tradesmen's use. These perpetuated many of the defects in drawing common to the fashion-plates of all countries, but they did convey some technical hints of skill. Some of these methods native printers of stock bills have already adopted, but without always achieving the mastery of method typical of the originals. However, it is not only by such casual observation as these bills or those brought by American theatrical companies afford that English lithographers are influenced. One at least of our leading poster-printing firms keeps open house for touring artists. If a lithograph designer from France or Germany or the States presents himself at Messrs. Stafford's door, his worth is sure of a trial. He may not be allowed to stay, but of a chance to display ability he is reasonably certain.

Other large firms follow the same practice, and the methods that these newcomers bring are assimilated with those already in use. Perhaps the custom is not unknown in America. It is one — our critics tell us — that Britons have been too slow to adopt. Experience has helped to further this ready attention to whatever is new. One English firm which turned away an artist untried from its door had the mortification of learning that the man subsequently built up the business of its most formidable competitor, and earned a salary thereby of \$7,000 per year. The printers who have thus welcomed the technical learning of all comers would with equal gladness lend their aid to the different business of improving the quality of design. They would coöperate with the advertiser to make London's hoardings more comparable with those of Paris. But the advertiser is prone to parsimony and he is burdened by the low idea of what constitutes the public taste. That is why our Hassalls or Beggarstaffs and Dudley Hardys are neglected, and why the anonymous are favored.

If printers are to be praised and the proprietaries of patent commodities to be blamed, the billposter must

also be reckoned with. He has had a considerable share in improving the hoardings that sometimes adorn our mainways. Fifty years ago his was a disreputable trade, carried on largely by stealth in the face of popular indignation. It was no more respectable a vocation than pulling doorbells and running away. Now, billposting is on quite another plane. It engages some of the shrewdest heads in the business world, and the United Kingdom Billposters' Association is a force to be reckoned with by printer, advertiser or public. Gradually the business of billposting has been regularized, sites for hoardings have been bought, durable



A VICTIM OF THE FLOOD.
Photo by J. B. Lee, Wichita, Kansas.

and sightly constructions have been erected and efforts have been made to keep the billboards in a creditable condition. This has been done apart from the Legislature. By taking trade matters boldly into their own hands and putting their business upon an orderly basis, the billposters of these islands have escaped the taxation and restriction measures common to most States of the Union. One of the best pieces of work done by this association has been the purging of the boards from all forms of objectionable quack medicine advertisements. Thus the tone of their medium was raised. Further than this, a censorship committee has been appointed which passes in review the more risky pictures that are sent for exhibition. Blood-curdling horrors, deeds of violence, scenes of carnage and the like atrocities, dear to the hearts of managers of touring melodramas, are constantly condemned. If capable of amendment by over printing, such items as a smoking revolver, a pool of blood, a gory dagger, are sentenced to elimination. Unless the fiat be complied with, the members of the association, standing firmly together, decline utterly to allow the objectionable placard to disgrace their properties. Against this decision theatrical managers beat their wings in vain. By forwarding a sketch of any doubtful picture, a verdict may be obtained before printing begins. Commonly, in pursuit of a blind determination not to sub-

mit to censorship, the manager gets his printing ready only to find, perhaps, that he can use it in no effective way.

In return for their surveillance the censors gain the detestation of the baser sort of theatrical manager or the general approval of press and public. On the whole, there can be no doubt but that the benevolent despotism of the censors is all for the weal of the poster trade. In the face of an almost universal condemnation of the poster medium, the best class of advertisers could hardly be expected to make use of it. Thanks to the care exercised, the billboards of Britain are materially less offensive than the advertising columns of many newspapers, and in a growing measure manufacturers of edibles, sauces, soaps, drinkables and so on are being encouraged to use posters. How beneficial that circumstance is to the printing trade is apparent. Being a relatively small country, it is not unusual for advertisers to enter upon national campaigns, covering the boards of every town and all urban districts and to make contracts for twelve months' continuous display.

In this way the billprinter and billposter are provided with a fairly settled trade with regular customers. It is not the aim of these customers to stifle and crowd out the bills of each other so much as to maintain a constant reminder to the public of the goods wherein each deals. This also is to the good of the trade, for violent efforts designed to overshadow all other advertisements are apt to be spasmodic in their intervals. Billposters encourage the annual client by easier rates than are charged to those who use posters spasmodically and fitfully. Varying with the values of separate locations, rates for exhibition differ, but the association has its minimum scale of charges below which no member may go. Many members are themselves printers and many printers are shareholders in the legion of small, limited liability companies that have largely replaced the humble one-man billposting concerns. Furthermore, two members of the Censorship Committee are poster printers concerned chiefly with theatrical printing, and they are elected to that body by the theatrical-printing trade.

Whether or no the present or any future censors may make bold to bell the cat or to insist upon a minimum of artistic merit in picture posters, makes an interesting speculation. Possibly artistry is too elusive a matter to be rough handled by censors. No set of men are better abused by art lovers in England than the Hanging Committee, which passes or rejects paintings proffered for the annual exhibition provided by our Royal Academy. Poster art has its devotees no less keen than those who follow the higher branch of painting. What these would say, were a picture of the modern continental style condemned, might make interesting reading. On the other hand, their remarks might provoke a flow of bad blood, and the good intentions of critics and censors might, perchance, lead only to mischief and the injury of trade.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XI.—THE GRAMMAR OF VERBS.

AN attempt to explain all variations in the use of verbs, so clearly and so fully that no one could challenge the result as insufficient, is not only beyond the intention here, but, for ordinary practical purposes, is needless. No feature of grammar can be too thoroughly elucidated by special students, even from the utilitarian point of view; but many true grammatical distinctions are inessential as aids to the correct use

word used to say something about some person or thing."

Dictionary definitions of verbs are always given with the simplest form of the word, and the forms that are called "principal parts" (the variations to suit varying time) are given in brackets just before the definition. Thus, "live," "lived," and "living" as a mere form of the verb are all covered by the treatment of the first form, but the last is also entered and defined separately. For the sense of the bracketed forms consultants are expected to vary the definitions given by adding thereto the meaning of the suffix *ed* or *ing*. The varied forms are commonly treated separately



THE ESCOLTA, MANILA'S PRINCIPAL BUSINESS STREET.

Photo by Knight, Manila.

of language. Even some of the most essential points are subject to dispute among authoritative grammarians, and of no part of speech is this truer than of the verb.

A verb is a word used to express acting, being or existing, or undergoing action. Many definitions have been written, a very common one being "a word that signifies to be, to act, or to be acted upon." This is the one given by Gould Brown. William Dwight Whitney says a verb is "a word that asserts or declares, and hence that can stand, alone or with other words, as the predicate of a sentence." He also says: "We can not describe a verb truly except by saying that it is a kind of word which goes with the name of something to declare, or help to declare, something about it. . . .

This can not be too much insisted on, as the definitions given of a verb are often wholly erroneous." The present writer does not know of any definitions wholly erroneous; but one which is certainly not all it should be is William H. Maxwell's: "A verb is a

when they have any meaning not very easily or clearly recognized as mere variation, as when one of them has a regular adjective or noun sense, without the idea of action that characterizes verbs.

In dividing verbs into classes, most grammarians have carried the distinguishing habit beyond the bounds of practical need, and many have in this way rather confused than elucidated the subject. Gould Brown divides verbs into four classes according to form—regular, irregular, redundant and defective. Of these, the last two are certainly unnecessary, because they are simply irregular in a specified way. Thomas W. Harvey and others are more sensible; they give only the two classes regular and irregular, these words referring to system in inflection. Brown divides the words into four classes according to use—active transitive, active intransitive, passive, and neuter. But those he calls passive are mainly considered transitive, and only a long and hard study can decide whether a certain verb would belong to his neuter class or not, and there

would be no gain in knowing. It affects understanding and usage not a whit whether a verb is or is not neuter.

The one useful distinction is between transitive and intransitive. It is the one that is now made by all our dictionaries, and it is one that many writers for dictionaries do not find easy to make. But even this notes merely a difference in the manner of use, many words being used in both ways.

A verb is transitive when its action has an object expressed, or passes over to something. Transitive means passing over. In saying that "action has an object," the verb *has* is transitive; action does the having, and an object is what it has. In saying that "only study can decide whether a verb belongs to his neuter class or not," *decide* is transitive; study does the deciding, and "whether a verb belongs to his neuter class or not" is what is decided.

A verb is intransitive when its action has no object expressed, even if the action must be understood to be exercised upon something. In saying that "study decides whether a verb belongs to a class or not," *belongs* is intransitive; its action is complete in itself, and the only object is that of the preposition. If the sentence said, "This question must be decided, and only study can decide," *decided* would be transitive and *decide* intransitive; in the latter case no object is expressed, and the actual saying terminates with the action.

A striking example of the difficulty experienced by some persons in distinguishing transitive and intransitive verbs is this, from a good grammar text-book by Robert C. and Thomas Metcalf: "An intransitive verb is often followed by a noun similar in meaning to the verb; as, 'He ran a race.' Such a noun is regarded as the object of the verb." In fact, the noun *is* the object, and so the verb *is* transitive. But this verb may be so used with a noun following that it is really intransitive. It is so in "He ran a mile," which does not mean that anything was done to a thing called a mile, but that the person ran until he had reached a point a mile away.

The main practical usefulness of this classifying distinction is in its guidance in consulting the dictionary. Lexicographers used to treat verbs as active and neuter. Now all dictionaries define them in the classes transitive and intransitive.

The two relationships of acting or doing and of being acted upon are called voices—the active voice and the passive voice. Some grammarians assert that English grammar does not need these terms, and it seems to be a well-founded assertion if slightly modified. Verbs in a certain use are active, and in another passive, whether we call the difference one of voice or not. When we say "John wrote a letter," we express action by John, which means that John was active, and "active" is a good distinguishing word for this relation. When we say "A letter was written by John," we make the same assertion in an opposite way, by speaking of the letter first, as being subjected to action, not as acting, and "passive" is the word for this relation.

Many grammarians include voice among the modifications of the verb. William H. Maxwell says: "Only transitive verbs are inflected for voice." J. M. D. Meiklejohn says: "Verbs are changed or modified for voice, mood, tense, number, and person." It is a matter of comparatively slight importance, but the present writer would not say that any verb is either inflected or modified for voice; it seems sufficient that, used as instanced above, some are active and some are passive. Gould Brown says: "These terms [active voice and passive voice] are borrowed from the Latin and Greek grammars, and, except as serving to diversify expression, are of little or no use in English grammar. Some grammarians deny that there is any propriety in them with respect to any language." And in the Century Dictionary we read: "In English there is no distinction of voices; every verb is active, and a passive meaning belongs only to certain verb-phrases, made with the help of an auxiliary."

(To be continued.)

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

VL.—CAPITALS, LOWER-CASE AND ITALIC.

THE derivation or original purpose of our common roman letters lies underneath the strata of present every-day use, just as the Roman Forum to-day lies under the level of the streets of the modern city of Rome. When we dig into the subject of capitals, lower-case and italic we not only find that their former uses have been abandoned largely, but we are likely to turn up in our excavations a good many dogmatic opinions and traditional practices of intermediate invention, which have lain long in the field of typographical work and are deeply rooted.

Should these opinions and practices seem to us productive of the best results in composition, by all means let us cherish them and be thankful that their roots are already deep so that their continuance is thus the better assured. But if we find that they actually stand in the way of what is more desirable, let us not revere them for their antiquity or for the deference that others give them, but let us have the courage to straightway cut them out.

It will not do for us to take either of two extreme positions; one, that what has been practiced in the past is proved right for all time; and the other, that whatever is old is necessarily out of order, so that all must be made over. Indeed, the basis of what is really good printing still remains pretty firmly fixed upon the lines laid down by the "Old Masters." To be sure, where conditions have changed we have abundant right to depart from their conclusions, but where centuries of use have attested the value of certain conventions or principles of their adoption we should not be iconoclasts.

In the first place, the capital was the letter of Latin inscriptions, cut in stone upon walls and arches of the

Roman cities. The letter has a simplicity and dignity which well fits it for this use, and we hail it eagerly to-day for titles or headings.

With its frequently repeating vertical stems and a strict maintenance of parallel lines, in large lettered title it well suits the rectangular page of a book, just as it was well adapted in the first place to architectural façades erected by plumb and level. But we notice that when several lines of capitals are placed close together, as is the case with the interior lines of Fig. 1, there is a tendency in the rhythm of repeating stems and the unvarying horizontal parallels to carry the eye along without really disclosing the words themselves. This

ROMAN CAPS

CROWNED THE HEADS THAT
RAISED INSCRIPTIONS TO
RECORD THE VICTORIES OF

S P Q R

FIG. 1.

is even more strongly shown in Fig. 2, where capitals have been used as a body letter. The effect is good, but the reading is not easy.

The derivation of our roman minuscule (or lower-case letter)* is from certain of the rounder, clearer styles of penned letters used in the manuscripts that preceded printing. Recognized as having marked characteristics by which they could be easily distinguishable one from another, these letters were accepted with increasing appreciation. By their use, words could be recognized more quickly, the long projecting stems ("ascenders" and "descenders") of certain of them being as helpful to the eye as the index finger on a crossroad sign, the frankly varying widths assisting also, with all the more peculiar points, such as the forms f, g, k, t, etc., in increasing the individuality of words.

After the Roman stonemason's majuscule (or capital letter) was wedded to the penman's minuscule (our lower-case letter), a closer fitting, slanting type letter was invented to economize space, and this has been made to serve since by its contrast with the erect roman, to mark changes or distinctive portions in the text.

Thus we find in our hands to-day, capitals, lower-case letters and italic letters, together making up the complement of a font of any common face of type, particularly of roman. What use then shall we make of these elements of the font? Naturally, if there is no argument against it, we follow precedent.

* In this lesson, as in previous lessons, our examples are chosen mainly from composition in old-style roman, because that is a face employed for all sorts of work and used at the present time in this country more commonly than any other. It is a thoroughly typical type, and one most easy and satisfactory to use for experiments and examples.

In practical work of the most conservative character (i. e., using the minimum of display) we observe the following uses of these three classes of letters:

Capitals alone are used effectively and legibly for titles or headings.

The Craftsman Fabrics

HAVE BEEN SELECTED WITH A VIEW TO COMPLETING, WITH APPROPRIATE TEXTILES, SIMPLE, VITAL PLANS FOR HOME INTERIORS.

INEXPENSIVE WEAVES, LENDING THEMSELVES ADMIRABLY TO QUAIN, INDIVIDUAL DECORATIVE SCHEMES, ARE AMONG THESE CRAFTSMAN FABRICS. THE CHARM OF THESE MATERIALS LIES IN PECULIAR QUALITIES OF TEXTURE AND UNUSUAL COLOR EFFECTS. THEY VARY IN FIRMNESS OR PLIABILITY ACCORDING TO THE USE FOR WHICH THEY ARE INTENDED. SOME OF THEM APPEAR IN A VARIETY OF EXQUISITE HALF-TONES THAT MAKE THEM PECULIARLY PRACTICABLE FOR EFFECTIVE EMBROIDERY.

THE SIMPLE NEEDLEWORK FOR WHICH SOME OF THESE FABRICS—ESPECIALLY THE CANVASES AND THE LINENS—ARE ADAPTED, WILL BE FOUND PLEASING FOR EXECUTION IN THE HOME. THE CRAFTSMAN DESIGNS FOR NEEDLEWORK ARE BOLD, PRIMITIVE, SUGGESTIVE. SOME OF THEM ARE DRAWN AFTER THE MANNER OF THE QUAIN SYMBOLIC ART OF THE NORTH AMERICAN INDIAN TRIBES. THEY DEMAND ONLY SIMPLE STITCHES, IN A SOFT LINEN FLOSS. CHARMING EFFECTS ARE IN SOME INSTANCES SECURED BY MEANS OF APPLIQUE, IN CONTRASTED OR BLENDED COLORS.

WE FURNISH FABRICS (INCLUDING THOSE SUITED FOR WALL-COVERINGS) IN ANY DESIRED QUANTITY, AND STAMPED OR BLUE PRINT DESIGNS FOR EMBROIDERIES, WITH MATERIALS TO CARRY OUT THE DESIGNS (LINEN FLOSS AND PIECES FOR APPLIQUE) AND INFORMATION AS TO MEASUREMENTS AND PROCESS. WE ALSO FURNISH FINISHED EMBROIDERIES AND TAPESTRIES, MAKING TO ORDER, PORTIERES, CURTAINS, PILLOWS, TABLECOVERS, SCARFS, BEDCOVERS, ETC.

THE CRAFTSMAN FABRICS INCLUDE: CANVASES, LINENS, TAFFETAS, COATHAIRS, AND CERTAIN UNCLASSIFIED WEAVES, OFFERING A CHOICE OF COLOR, TEXTURE AND WEIGHT ADAPTING THEM FOR A WIDE RANGE OF HOUSEHOLD PURPOSES.

The Craftsman Workshops, Syracuse, N. Y.

FIG. 2.

Lower-case letters with capitals for the first letters of important words, are used for titles and headings.

Small capitals are used with capitals, in the same manner as lower-case, for titles and headings.

Small capitals are used for the remainder of a word begun with an initial letter.

3 LOVE NOT
1 TOO MANY FACES
4 Even Solomon Failed
6 when he
5 Set His Heart
7 upon a
2 PLURALITY OF FAVORITES

FIG. 3.

The capitals of script, black-letters, and other ornate styles are seldom effectively used alone. (See first and last lines of Fig. 2.)

In the midst of text matter, lower-case with the first letters of important words capitalized is considered more emphatic than lower-case alone.

In the midst of text matter, italic lower-case is considered more emphatic than roman lower-case, small capitals more emphatic than italic lower-case, full capitals more emphatic than small capitals.

The foregoing are accepted without dispute as most proper in composition. And there is no reason why,

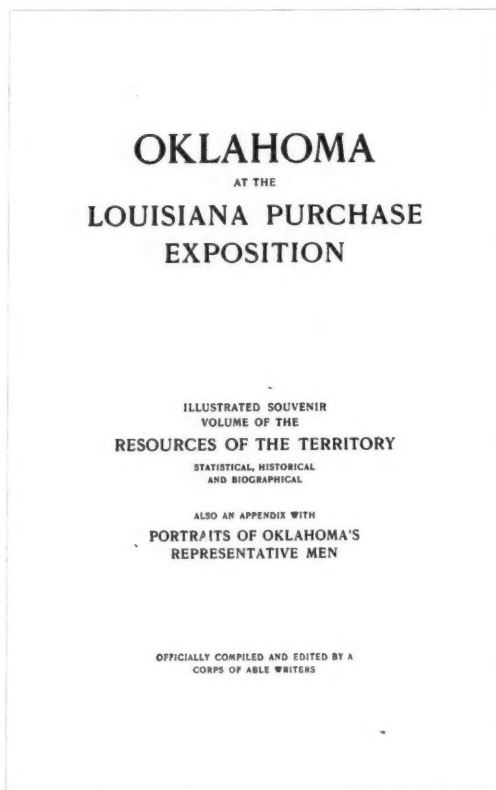


FIG. 4.

as rules of conventional typography, they should not be continued and respected. But modern work has discovered other values in the various kinds of letters of a font and is inclined to add to their duties.

For instance, as we see capitals, lower-case letters, italic letters and combinations of these set in lines one over another, as in Fig. 3, we recognize, of course, that roman capitals are larger and bolder than italic capitals; also that roman lower-case letters are really stronger than italic lower-case letters, the former being full and open while the latter are, of course, slanting and compact. Line 1 of Fig. 3 is obviously stronger typographically than line 2, line 4 stronger than line 5, line 6 than line 7. Therefore, we have amended the conventional progression of emphasis, which consisted merely of italic, small capitals and full capitals (indicated in copy by single, double or triple underscoring), to include all the practicable variations of the font's characters. This enables us to keep from the mixture of strange types of other cases and assists in harmony.

Display enlists all possible forces. It declares its right to use any possible typographic effect that will

bring out the meaning of the copy in hand and prove to be an attractive arrangement of type. Therefore it delights in available contrasts such as we have in Fig. 3. It is not claimed, however, that Fig. 3 is a specimen of good composition, for in the first place seven changes in seven lines transgresses the principle of restraint which saves display from confusion, and in the second place, the great number of small differences is not restful or agreeable to the eye.

When we come to the point of how capitals, lower-case and italic are to be treated for the most artistic results in composition, we find diversity of opinion. Although by virtue of long association they are practically akin, and have a family resemblance that enables them always to be recognized as having relationship, this does not mean that they can be mixed together indiscriminately with no friction. Being of human derivation they have human limitations.

In fact, there are those who say that capital lines and lower-case lines should never be brought together in display, particularly in title-pages or uncrowded

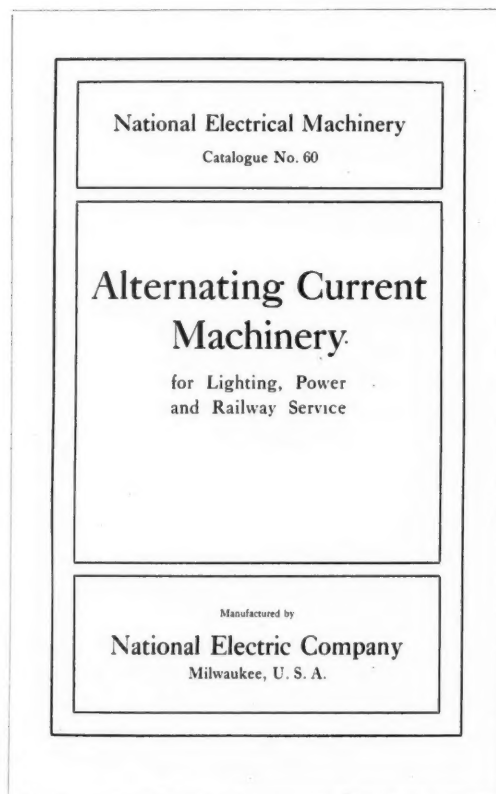


FIG. 5.

advertisements, where there is plenty of white space and few lines. It is true that the use of all capitals, as in Fig. 4, assists in producing perhaps the most harmonious and dignified composition, and that the use of lower-case, as in Fig. 5, is consistent and attractive to a high degree, though not so appropriate for reasons of derivation and harmony as that of the full capitals.

But, on the other hand, there are sometimes difficulties in getting the proper degree of emphasis upon lines, or, rather, contrast *between* lines, unless a compositor resorts to the differences of capital and lower-case, or roman and italic. He who insists upon all capitals or all lower-case is a purist. He aims for a very correct and chaste form of composition, but sacrifices the wider choice of media, and in some cases the clearer presentation of the matter. This, from the standpoint

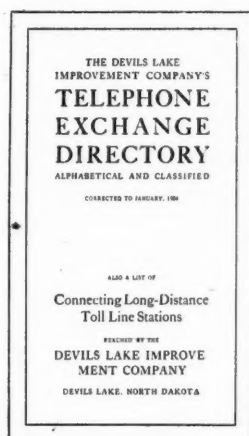


FIG. 6.



FIG. 7.

of a printer who keeps near the advertiser and appreciates his demand for the greatest possible assistance from type, is a backward step.

It seems as if the "eclectic" school of composition, which uses capitals with sometimes a little lower-case (Fig. 6), and lower-case with sometimes a few lines of capitals (Fig. 7), sacrifices nothing and still maintains

The Modern Marketplace is the Modern Magazine

"The only method of advertising known to the ancients was the word of mouth. The merchant who had wares to offer brought them to the gate of the city and there cried aloud, making the worth of his goods known to those who were entering the city, and who might be induced to turn aside and purchase them."—PROF. WALTER D. SCOTT, in *Atlantic Monthly* for January

Today the marketplace of the world is in the pages of
McCLURE'S MAGAZINE

S. S. McCLURE COMPANY

CURTIS P. BRADY, Manager Advertising Department, New York

FREDERICK C. LITTLE, Western Representative, Chicago; EUGENIO CRICCIER, New England Representative, Boston; FREDERICK E. M. COLE, Marquette Building, Chicago; Globe Bldg., Boston

FIG. 8.

a very dignified style of composition. This style of work retains the stronger contrasts and at the same time does not shatter the idea of harmony, for we must certainly admit that in even the composition of book pages, capital, lower-case and italic have long been used together without great offense.

It would possibly be well to establish a rule that cap-

ital lines should seldom be subordinated to lower-case lines. That is, when the chief line in the display is in lower-case, supporting or subordinate lines should be lower-case also, unless there is some matter set in type of smaller body which is nevertheless important enough to have the right to assume a contrast with the chief line; then capitals may safely appear.

Fig. 8 shows a two-line title in lower-case at the head of an advertisement, with the name of a magazine in capitals below. As this is an advertisement of the magazine, the name properly assumes a position approaching equality and at the same time makes a contrast with the heading.

Fig. 9 flagrantly transgresses the principle involved in the suggested rule, for "London, W." has no apparent right to be capitalized while the heading of the page

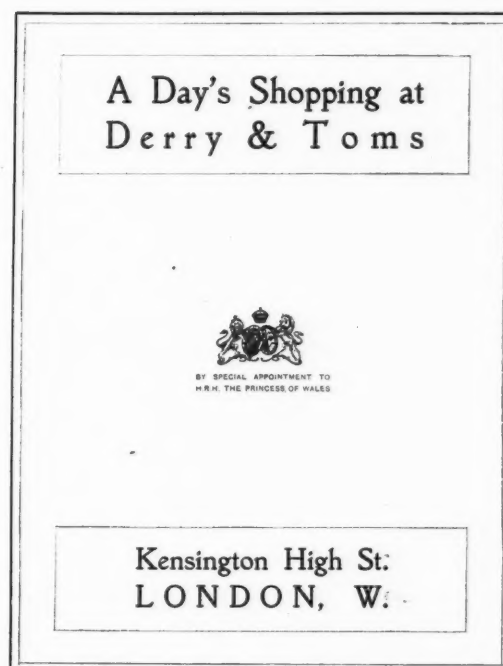


FIG. 9.

remains in lower-case. Again, in Fig. 10 it would seem that if the top line must stand in lower-case, it is presumption for so many other display lines to appear in capitals.

Capitals have an innate dignity which lower-case letters lack. They are older; they are traced genealogically from proud Rome; they are aristocrats. The lower-case letters are of the masses, the working class, so to speak; the most useful, yet not the natural leaders. They do not grace important posts with the same facility as capitals, and with the "majuscules" or majors these lower-case letters or "minuscules" certainly appear at a disadvantage except as attendant letters. But it is possible to increase the importance of capital lines by the proximity of lower-case lines, and for this reason one class should not be banished from the pres-

ence of the other. They are practically of one face and font.

The mixture of italic with roman in display ought to follow the same regulations, whatever they are, that we impose upon capitals and lower-case. Italic, though it is sometimes accepted as the mark of emphasis within roman, is such only by contrast. Roman becomes the

Written for THE INLAND PRINTER.

SLUG 6 ON ARTISTIC HANDWORK.

BY LEON IVAN.

“WHEN I hear them old-timers cussing the machine,” said Slug 6, “I feel like telling them something. Some time ago I went to the wake of an old friend and stayed to the funeral; by the time I had paid for the carriage and one thing and another I landed home without a sou, and my board bill up in the air. Next morning I showed up at the foundry looking pretty rocky, and Tom told me I had better take another day and brace up. I was not feeling very good and didn’t like the way he spoke nor the idea of bumming around all day in the rain. I started to walk home, and a couple of blocks up the street spotted a sign ‘Job Printer Wanted,’ and in I goes. From the way the boss cross-examined me, I first thought he was going to offer me about forty plunks per, but I soon saw it was hot air, and told him my digital dexterity in typographical technicalities was astounding, and sent ‘em back right over the plate every time. He told me to peel off and he wanted to give me a trial, so he hands me a pan and a hunk of straight nonp. that would be good for fifteen or twenty minutes on the Merg. I fell down on the first line, because half the holes in the case had nothing in them and there was not enough mats. in the magazine to set the headline, and I had to chase around and pull sorts; because it ain’t like the machine, where you can sit down and wait till they come around. You have to hot foot after them yourself in artistic business. The layout of the case must have been invented by a congenital imbecile in a paroxysm of mental aberration. When you reach for an ‘x’ you get a ‘k’ or something else. The keys are all mixed up, and when you do hit the right hole there’s no telling what you’ll get out of it. I had a peach of a time. The type was all over stove-polish — slippery as an eel — and every letter I landed in the assembler knocked another down, and when the line was full it had to be all justified by hand, because there’s no spaceband driver to the stick, and if you was not awful careful you got a back squirt every time. I dropped a lot of them on the floor and observed to one of the boys that if I had a bigger stick I could catch them better. He replied that a basket would probably do me more good. The hod keeps getting heavier every minute.

“The iron comp. sends up each line as it is set, and you don’t have to hold a pan to catch them in, either. But that would be too easy for the Chinamen who work at case. They would think that they were not earning their money if they didn’t sweat good.

“A little consumptive, weighing about ninety-five pounds, that worked next to me said these hand artists who set case type by hand were men of independent means, and could stay at home and starve if they wished, but they preferred to come down there and reduce their weight by hand typesetting to exercising

The Craftsman

issued in new form, and now entering upon its second successful year, offers a trial subscription:

THREE MONTHS FOR 25 CENTS

This opportunity is given to new subscribers and for a limited time only, in order to extend the influence of “The Craftsman,” which has already made a favorable impression upon a wide public.

The object of the magazine is to further the interests of the fine, decorative, and household arts; to advance the cause of the workman in all that pertains to his social advancement, comfort, and instruction; to deal with the economic and industrial problems of the day.

VOLUMES I. AND II.

Bound in flexible covers of UNITED CRAFTS leather, are issued in response to the appreciation accorded to former editions. Price. Three Dollars Each. Carriage Paid.

THE UNITED CRAFTS
BOX NUMBER 2, SYRACUSE, N. Y.

FIG. 10.

mark of emphasis when italic is used as the body letter. Roman is naturally the stronger face and in display it should be to italic what the capital is to the lower-case letter.

There is no good reason why with these few considerations, one for another, held simply in recognition of comparative size and diversity of character, the family of roman-italic letters should not get on together. If either capital or lower-case may work out a design alone, well and good; if either roman or italic unassisted can carry a display satisfactorily, well and good; but if the task is heavy or confusing for any one of these, then let the others help.

(To be continued.)

GOOD, BETTER, BEST.

Inclosed please find remittance by postoffice money order for the best trade journal on earth — THE INLAND PRINTER. No, I do not want to miss any numbers, because I could not run an ideal country newspaper without it. Since being in business for myself I have not found much time for even recreation, but I take my “I. P.” and enjoy myself by the hour, after business hours. It seems impossible to make the best any better, but that is what you are doing with THE INLAND PRINTER. — J. Orville Wood, Morgantown, Indiana.

in a gymnasium, and that their share of the gate money was a secondary consideration.

"I got my stick full at last, but the metal was cold and the ejector stuck, and in trying to force her a little I sent a lot of it into the pi channel. Of course, the umpire in watching the play had to be right behind me, and I thought he'd rule me out, but he let me hold

"Did you ever see a potato race at a picnic? Well, that's the way to do artistic printing by hand. Every type-snatcher grabs his pan and starts off with a rush, and claws up the type he needs from the different cases as he goes along and hand-spaces every line with his fingers, and if it don't suit he has to throw it in by hand, because he can't send it up short. They run



QUEEN'S ROAD, CENTRAL, HONG KONG, CHINA.

Public Market at left, Victoria Peak in distance.

Photo by Knight, Manila.

my base. Setting type by hand out of a case may be artistic, but it is hard work, and before I had got that take up my slats ached, my ridge pole was bent and my underpinning giving away, while I had an ingrown toe-nail on each finger from banging against the boxes.

"I meant to quit at noon, if I lived that long; but one of the boys told me that I had a case and a half in and that if I stuck it out and got canned the guy would pay me off in spot cash; otherwise I would have to wait a week for my dough. Say; three cases are a consideration when you are stone-broke, so I rested up a little at noon and started in at a mild canter that I thought I could keep up all the afternoon, but you ought to have seen the artists hustling.

two heats a day, and the winner of each heat is entitled to enter for the next day's race until qualified for the final, which comes off at the cemetery, where he is permitted to rest amid floral decorations if his friends have the price. I tell you it is exciting.

"Because I didn't set fast enough, the boss gave me something to throw in. If setting type by hand is fierce, distributing is worse — jiggling a tottering tower of wet mats, in one mit and looking for cases with the other. No font distinguisher and no dingus to do nothing for you; got to do it all yourself. I just held my fist over the emptiest hole in the case when I was transferring, and if anything got away from my clutches it went where it was most needed.

I kept hustling till five o'clock and began to think about quitting, but one of the boys said that was a five-furlong sprint, and we had to work till six. That was a solar plexus for your life — me hanging on the ropes, expecting to go to the mat for the count any time, and another round to go; but I had to get my end of the purse, so I gets a chair and plants myself right down before the bin and keeps right on throwing in. Just before six the boss comes down the line and handed me a bouquet of long green and some small change, at the same time telling me I need not come around in the morning. I felt so tickled at pulling in carfare and lunch money that by way of apology I said I was afraid I hadn't thrown in a deuce of a lot. 'And a darned good job, too,' he howled, 'because you have been dumping it into the wrong case.'

"I don't want any more of your artwork by hand in mine, because the less money you get the more hours you have to put in and the harder you have to work, and if anybody says anything about the patented printer they can have a debate with me.

"The next morning I shows up at the foundry again and Tom told me to get busy as he had a big bunch of copy in. You can bet I have been on the water-wagon ever since, as I don't want to take no more chances of getting back into that 'also ran' class."

Written for THE INLAND PRINTER.

NEW AND INGENIOUS USES OF THE TYPOGRAPHIC NUMBERING MACHINE.*

BY GEORGE SHERMAN.

HERETOFORE the typographic numbering machine has been looked upon as an improvement with but limited uses. Even the constant user of these machines recognizes within them the possibility only of printing and numbering consecutively.

It is true that the makers of typographic numbering machines are producing special machines for special purposes. These may be classified as follows: Machines to skip 1, 2, 3, 4, 5, 6, 7, 8, 9 or 10 numbers at each impression; machines to print one number any number of times and then advance automatically to the next higher number; machines to number backward from any number down to 1; machines made to number 100 to 1 or 1 to 100 and repeat, and machines for cash-sales books to number from 1 to 10 and repeat. Besides these special machines, which are made regularly by the manufacturers, other and various combinations can be put into these devices by special order.

To produce each one of these results, however, requires a special machine in each instance. Under these circumstances, to thoroughly equip himself for every emergency, the numbering specialist would be compelled to make an immense outlay, as the price of a single machine for special work sometimes reaches more than \$100.

* All rights reserved.

The writer is a "numbering specialist," and has spent years in the perfection of a sectional numbering machine wherein each unit is a movable type. Close alliance with all makes of machines through years of experience in ticket printing has brought me in contact with almost every numbering requirement.

It would be impossible, even in an entire issue of THE INLAND PRINTER, to faithfully detail the wonderful possibilities within the standard \$15 consecutive-numbering machine. I will, therefore, dwell briefly upon a few practical and profitable uses unknown to the trade in general.

With a little ingenuity all of the special numbering enumerated in the beginning of this article can be accomplished with the most ordinary machine on the market. Almost every practical combination can be

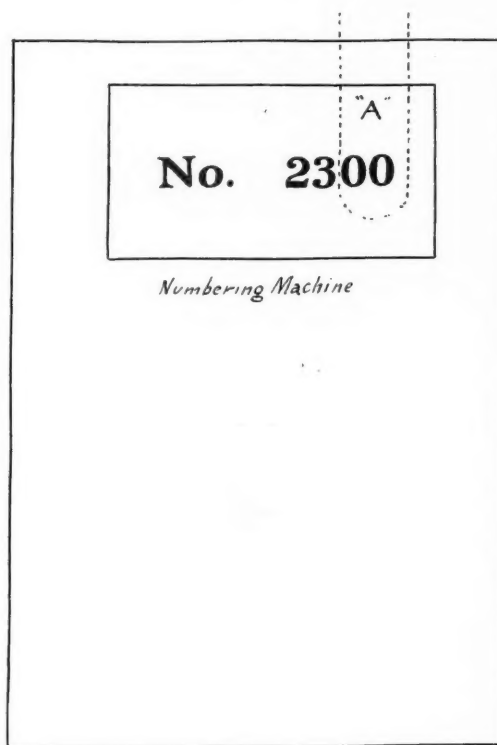


FIG. 1.

made with the press running at high speed and without once moving the numerals with the fingers.

In these days of numbered printing the problems confronted are many and various, and, in most cases, where the numbering is anything but consecutive, the usual method is a resort to the hand-numbering machine. One of the most frequent jobs of odd numbering is the cash-sales slip. The requirement in this class of work is to print one number any number of times and then advance automatically to the next higher number.

To illustrate how easily this may be done with an ordinary consecutive machine we will presume that the

order calls for seventy-five pads of cash-sales slips, each pad to contain 100 slips.

The slips of the first pad are to be numbered 23, and then, from there up to 98, making seventy-five pads. I will illustrate the methods applicable to special numbering with single forms, although the schemes are applicable when running any number on.

Lock up the type and numbering machine as though it were an ordinary case of consecutive numbering and set the machine to start at 2300, as illustrated in Fig. 1.

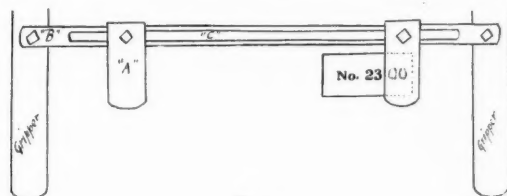


FIG. 2.

By attaching an obliterating tongue or frisket "A" to the grippers so that it will cover the units and tens wheel during the process of printing, you will be ready to proceed. It is at once evident that 100 sheets will have been printed as No. 23 before No. 24 will appear on the slip, and so on, without stopping the press, until the entire edition of seventy-five pads is completed. Should the order call for pads of but ten slips, then the tongue should be arranged to engage the units wheel only, with the result that one number will be printed

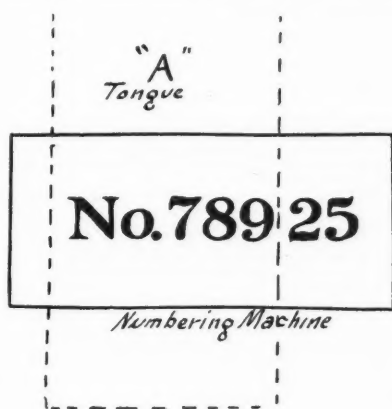


FIG. 3.

ten times before there is an advance to the next higher number.

In order to insure stability, the frisket tongue should be made from a piece of copper hair-space with a thin piece of cloth glued to its under side. The cloth will prevent unusual wear on the numeral wheels. Fig. 2 more fully illustrates the frisket arrangement.

The band "B," which is attached to the grippers, should be made of tin, with an opening cut through a portion of its length "C," which will permit of fastening the copper tongues at any position with small rivets.

Fig. 3 illustrates a variation in the use of the frisket tongue with entirely different results. Here it is the

intention to print and number from 1 to 10, 1 to 100, or 1 to 1000 and repeat. Special numbering of this kind is in frequent demand and is applicable to receipt and order books, tickets printed in series and innumerable miscellaneous jobs. In Fig. 3 the position of the tongue produces the effect of numbering from 1 to 100 and repeat.

By obliterating the printed impression of the plunger (No.), the ten thousands, the thousands and the hundreds wheels with the copper tongue as previously described, it is easily seen that if the machine was set at 00001 at the outset, the resulting printed impressions will be a continuation of 1 to 00. Therefore, if the job consisted of 100 lots of blanks, each to be printed and numbered from 1 to 100, entailing 10000 impressions, there would finally be 100 lots completed from 1 to 99, leaving 100 single sheets numbered 00.

By locking up a figure 1 and printing it in front of the 00 on these 100 sheets, the entire job will be finished by merely making 100 extra impressions. In numbering from 1 to 10 and repeat, the tongue must cover everything but the units wheel, and in numbering from 1 to 100 and repeat, only the three right-hand figures must be revealed.

[EDITOR'S NOTE.—Next month's continuation of this article will show how it is possible to print any figure any number of times and then progress to the next higher figure at will without stopping the press; how to number and skip with an ordinary machine; printing and numbering a form of tickets (two on), using but three machines and simultaneously producing the individual number and the series number, practically progressing at each impression one number, with a change in the series at each 100 impressions.]

(To be continued.)

Written for THE INLAND PRINTER.

GOVERNMENT NEWSPAPERS AND MAGAZINES.

BY ARTHUR F. BLOOMER.

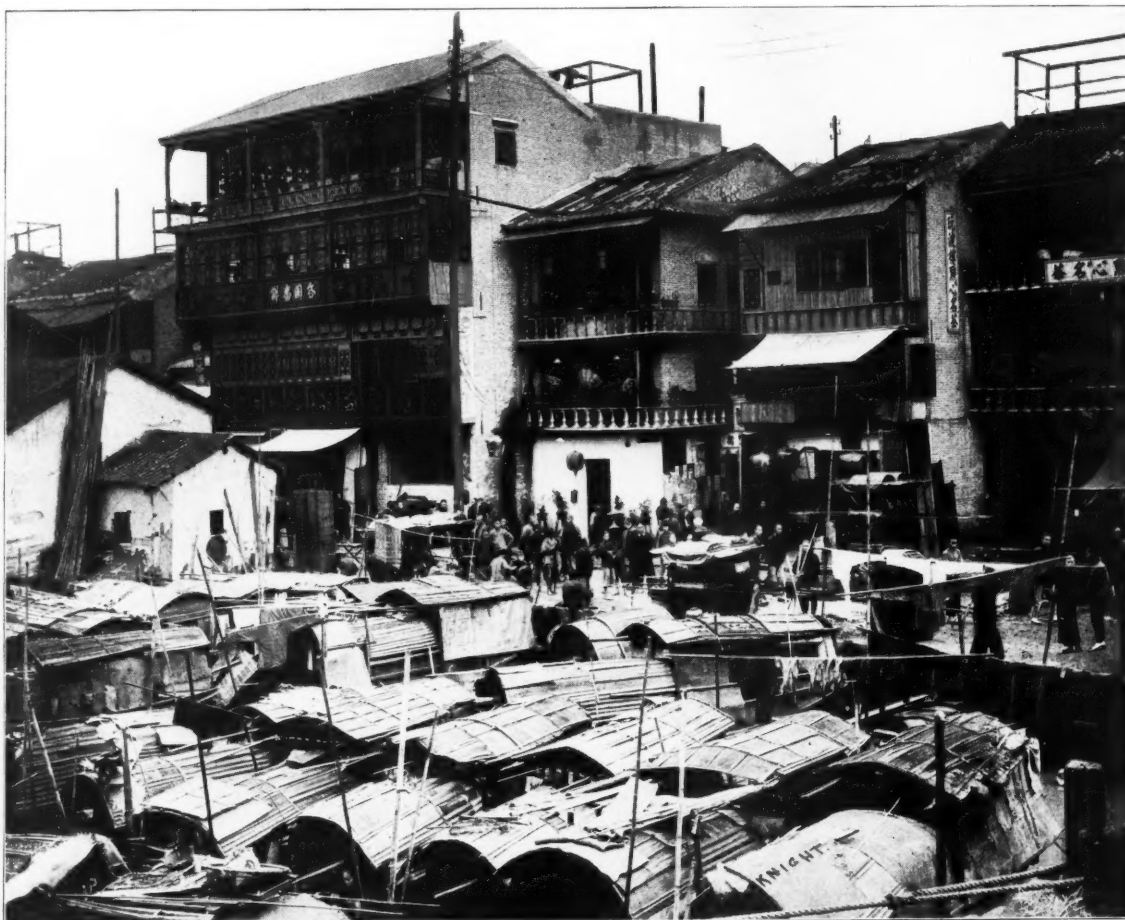
NO. II.—PATENT OFFICE PERIODICALS.

OF these there are two, but one of which, the *Official Gazette*, a weekly, would be of interest to the public, and that only to those who are interested in new inventions. In the production of this nearly one hundred printers, counting compositors and proofreaders, are engaged. The issue being reviewed, that for May 3, 1904, contains 335 quarto pages, executed by the photolithographic process, the type being English, of which proofs are taken, pasted into pages, with the drawings of the inventions inserted, and reduced to nonpareil by photography. The text comprises the portion of the patent technically known as the "claim," that being the soul of the patent, the remainder being merely descriptive matter. This issue contains the drawings and claims of 613 patents, 12 designs, 44 trade-marks, 28 labels, 1 print, and 2 *reissues* of patents. The "designs" shown are for "Medallion or similar article," "Badge or similar article," "Picture frame," "Handle for spoons, etc.," "Plaque," "Smoker's set," "Paper

weight," "Font of type," "Tiling," "Lavatory," etc. The trade-marks range from arbitrary trade names like "Rajah," "Flaxo," "Oilette," "Oilcloteen," etc., to a picture of a negro holding an angry cat by the tail, the latter being for chewing tobacco. The "prints" are usually arbitrarily chosen pictures for advertising purposes. The number also contains the decisions of the Commissioner of Patents in contested cases for the

contained in the last two numbers bearing the following titles:

- Labor Unions and British Industry, by A. Maurice Low.
- Land Values and Ownership in Philadelphia, by A. F. Davies.
- Course of Wholesale Prices, 1890-1903.
- The Union Movement Among Coal Mine Workers, by Frank Julian Warne, Ph.D.
- Agreements Between Employers and Employees.



THE WATERFRONT AT CANTON, CHINA.
(Sampans [boats] crowded together in foreground.)
Photo by Knight, Manila.

week and indexes of the patentees and inventions of the same period. The *Official Gazette* is mailed to subscribers by the Patent Office for \$5 per year.

The "Alphabetical Lists of Patentees and Inventions" is issued bimonthly, being what its title indicates, and it is a quarto making some two hundred pages of nonpareil, depending on the number of patents granted.

BULLETIN OF THE BUREAU OF LABOR.

This is a bimonthly of from 220 to 250 pages, of which the "Contents" give the best idea, the articles

Digest of Recent Reports of State Bureaus of Labor Statistics: Maryland; Michigan; North Carolina; Ohio; Rhode Island; Virginia.

Reports of State Boards of Arbitration.

Digest of Recent Foreign Statistical Publications.

Decisions of Courts Affecting Labor.

Laws of Various States Relating to Labor Enacted Since January 1, 1896.

As may be seen from the above, there is much matter of interest in this bimonthly to those who wish to keep in touch with the labor question, and here one gets it uncolored by the passions of either capitalist or laborer. Besides the *Bulletin*, the Bureau issues an

annual report of over one thousand two hundred pages, going with more detail into the statistics of labor. All the publications of the Bureau may be had on application to the Commissioner of Labor, Department of Commerce and Labor, "without money and without price."

COPYRIGHT CATALOGUE.

The Copyright Office of the Library of Congress issues weekly a *Catalogue of Title Entries of Books and Other Articles entered in the Office of the Register of Copyrights, Library of Congress, at Washington, D. C., under the copyright law, wherein the copyright has been completed by the deposit of two copies*—a long enough title, surely. Its contents are divided into—

- A. Books: (1) Books Proper; (2) Miscellaneous; (3) Newspaper and Magazine Articles.
- B. Periodicals.
- C. Musical Compositions.
- D. Dramatic Compositions.
- E. Maps and Charts.
- F. Engravings, Cuts and Prints.
- G. Chromos and Lithographs.
- H. Photographs.
- I. Fine Arts (a list of the photographs deposited with applications for copyright of paintings, drawings, statuary and models or designs intended to be perfected as works of the fine arts).

The copy under review contains 148 pages, set in brevier half measure, the number of pages being governed, of course, by the amount of business the Copyright Office has done, which, in turn, depends upon the number of applications for copyright made, for I believe the office does not go out and solicit trade—in fact, it has a monopoly of all the trade there is in its peculiar line. The subscription price of the Catalogue is \$5 per year, and the Treasury Department will take your subscription.

CATALOGUE OF UNITED STATES PUBLIC DOCUMENTS.

The *Catalogue of United States Public Documents* is a monthly issued by the Superintendent of Documents, Government Printing-office, the number before me consisting of 156 pages. It contains the usual catalogue description of every publication issued from the Government Printing-office during the month and the prices of those which are for sale by the Superintendent. The titles are arranged under headings showing the department of the Government from which emanating and subheaded to show from which of the minor subdivisions of those departments. It is gotten up in the gloomily peculiar style affected by cataloguers, the result either of collusion or astoundingly similar mental characteristics, by which the ordinary use of capital letters is ignored and hideous and inscrutable abbreviation and punctuation are indulged in. It is issued unbound and without cover at the low price of \$1.10 per annum, by money order payable to the Superintendent of Documents.

CROP REPORTER.

This is an eight-page monthly quarto, three columns to the page, and it has a funny little ornate head that

would not have looked out of place forty years ago. It is devoted principally to the crops and prospects of crops of the United States and foreign countries, but deals with a wide range of topics, as a few of the titles of articles will indicate:

- Crop Conditions on April 1, 1904.
- Cotton Schedule for May 26.
- The Cotton Situation April 1, 1904.
- Coffee Consumption in the United States.
- Crop Statistics of Argentina.
- Range of Prices of Agricultural Products.
- Brazilian Cotton Crop.
- Condition of Farm Animals.
- Foreign Crop Report.
- Cotton-growing in the British Empire.
- Cultivation of Cotton in Argentina.
- The 1903 Crops of the Northwest Territories of Canada.
- The 1903-4 Rice Crop of British India.
- The 1902 Crops of Mexico.
- The Beet-sugar Crop of the United States.
- Vegetable Fibers in the United States.
- Total Visible Supplies of Grain, etc.

All communications regarding the *Crop Reporter* should be addressed to the Statistician, Department of Agriculture, Washington, D. C.

A LIGHTHOUSE MONTHLY.

The copy before me of this 100-page quarto bears the full title "List of Lights, Buoys, and Daymarks on the Pacific Coast of the United States," which comprises the twelfth and thirteenth lighthouse districts, and it is issued by the Lighthouse Board, Department of Commerce and Labor. It contains copies of the laws of the United States and of the States of California, Oregon, and Washington on the subject, besides lists of the various guides to navigation in those waters, with full descriptions of their character. Other issues give similar information as to other coasts and waters. A note at the head of the title-page says:

"A copy of this list will be sent free of charge to any shipmaster on application to the office of the Lighthouse Board, Department of Commerce and Labor, Washington, D. C."

EXPERIMENT STATION RECORD.

This is an octavo monthly of 112 pages, issued from the Office of Experiment Stations, Department of Agriculture, and is a résumé of the operations of the agricultural experiment stations, of which every State and Territory has one and several two or more. In the April number there are "Editorial Notes," with articles on "A Respiratory Calorimeter for Farm Animals," "Rural Economics as a Department of Agricultural Education," and "Instruction in Rural Economics in European Countries." An article on "Recent Work in Agricultural Science," "Notes," and "Subject List of Abstracts" comprise the remainder of the number, the latter being abstracts of scientific articles on all subjects connected with agriculture appearing in American and Foreign publications.

The *Experiment Station Record* is supplied by the Superintendent of Documents, Office of the Public

Printer, Washington, D. C., at 10 cents a copy or \$1 per year.

There are a number of leaflets issued monthly and bimonthly by the Agricultural Department, which, being merely catalogues of publications ready for distribution, are scarcely worthy of being dignified by the term "periodicals."

INDEX OF SPECIAL MILITARY SUBJECTS.

A War Department quarterly with the lengthy name, *Index of Special Military Subjects contained in*

may be procured, but a letter to the Secretary of the Treasury would probably bring the information and the *Decisions*.

REAPPRAISEMENTS OF MERCHANDISE BY U. S. GENERAL APPRAISERS.

This is another Treasury weekly of sixteen quarto pages, and its mission also is fairly well indicated by its title, consisting of statements of reappraisements at the customhouses, and it is of no interest to any one but the importers immediately concerned.



NATURE'S MIRROR.

Photo by A. A. Forbes, Bishop, California.

Books, Pamphlets, and Periodicals received in the Military Information Bureau, Office of the Chief of Staff, War Department, contains but nineteen octavo pages besides its title, and is a catalogue of all the papers, in all the principal European languages, on military subjects which have come to that division. It is useful only to those who keep in close touch with all that pertains to military matters.

AN ENGINEER CORPS QUARTERLY.

A quarto quarterly of thirty-two pages, entitled *Statement Showing Rank, Duties and Addresses of the Officers of the Corps of Engineers, U. S. Army*, is just what is purported by its title. It would not prove absorbing to any but the officers themselves and their friends.

ANOTHER BUREAU OF STATISTICS MONTHLY.

Exports of Domestic Breadstuffs, Provisions, Cotton, and Mineral Oils from Principal Customs Districts of the United States is a quarto, issued once a month, and is composed entirely of tabular statements, the number under inspection making fourteen pages. Like other Bureau of Statistics publications, it is sent free for the asking.

TREASURY DECISIONS.

The full title of this Treasury weekly is *Treasury Decisions Under the Tariff, Internal-Revenue, and Other Laws*, and this explains pretty fully what it is. The copy before me consists of sixty-five pages of octavo, and the decisions are arranged under the headings "Customs," "General Appraisers," and "Internal Revenue." It does not appear in the publication how it

CHANGES IN THE OFFICERS AND RESERVE AGENTS OF NATIONAL BANKS, ETC.

Still another Treasury weekly, dealing with the affairs of national banks. It is a twelve-page quarto, and undoubtedly the officers of banks and the fiscal agents of the Government generally find it of engrossing interest.

CASH IN THE TREASURY.

This is a daily statement issued by the Secretary of the Treasury, consisting of four quarto pages, of which but two are used to show the amount of cash in the Treasury each day.

SPECIAL ORDERS.

This is a War Department daily, showing the orders issued each day concerning army officers—leave of absence, changes of station, transfers, etc. The copy before me consists of four 12mo pages, but its size is determined by the amount of business transacted.

DIPLOMATIC LIST.

This is a State Department monthly, showing the members of foreign legations and the ladies attached to them, with the locations of the embassies. It has a delicate robin's-egg blue cover and probably is more for social than official uses.

SOME WAR DEPARTMENT MONTHLIES.

Army List and Directory—Officers of the Army of the United States, is a seventy-six-page quarto containing the name and rank of every officer in the Army, from Theodore Roosevelt, Commander-in-Chief, to the youngest second lieutenant, with the arm of the service

to which attached. It can be procured only of the Superintendent of Documents, Office of the Public Printer, Washington, D. C., at 10 cents a copy or \$1 per year.

Monthly Station List of the Officers of the Pay Department, United States Army, is a four-page octavo, its business in life being indicated by its title.

Roster of the Subsistence Department, U. S. Army, is another four-page octavo leaflet, whose mission is also explained by its title-page.

Roster Showing Stations and Duties of Officers of the Quartermaster's Department, U. S. Army, makes eight pages, same size, and tells its business in its name.

Stoppage Circular, four octavo pages, is undoubtedly extremely interesting to the officers whose pay is stopped and very useful to the paymasters whose business it is to do the stopping. It does not particularize why pay is stopped, but does give information as to whose orders cause the stoppage.

Enlistments for the Line of the Army is an eight-page, 12mo issue, showing the number of enlistments during each month at each of the recruiting stations in the United States, under the headings "White — foot, mounted; colored — foot, mounted; aggregate; total number rejected."

WEATHER BUREAU PERIODICALS.

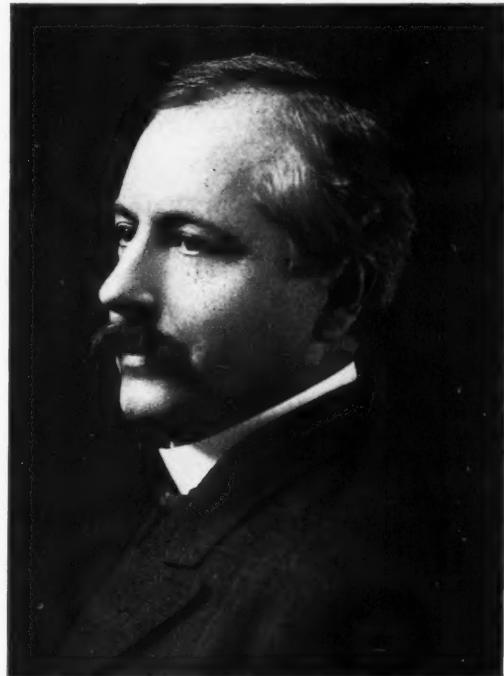
The Weather Bureau publications of the class under inspection being produced under the supervision of a printer who has climbed to the exalted position of Chief of the Weather Bureau by his own efforts, a review of his career will be interesting to all printers.

Prof. Willis L. Moore, Chief of the United States Weather Bureau, was born in Scranton, Pennsylvania, in 1856. The early years of his life were spent near Binghamton, New York, in which city he received a common-school education. His father was a civil engineer in Grant's army, and when young Willis was eight years old he joined his father at City Point and marched with the army up the Appomattox to Petersburg. He became a compositor and reporter on the *Binghamton Republican*, and was afterward employed on the *Burlington Hawk-Eye*, which latter position he left to enter the Government weather service.

Professor Moore has always been an ardent student of the natural sciences, and for a considerable period he was under the private tutorage of some of the most eminent Government scientists. He advanced through every grade in the weather service by merit alone, and in 1894 he was appointed professor of meteorology as the result of a competitive examination open to all the scientists of the country. His marked success while forecasting for fifteen of the Northwestern States, with headquarters in Chicago, and his unusual executive ability, attracted the attention of Secretary of Agriculture J. Sterling Morton, and in 1895 President Cleveland appointed him to the chiefship of the United States Weather Bureau, which position he has held ever since.

Professor Moore is the inventor of the system that has been in use in the Weather Bureau for twenty years for the rapid preparation of the daily weather map. Instead of using the single type he employed logotypes of parts of words, whole words, and phrases, which permitted the forecasts and synopses to be set up almost as rapidly as dictated, resulting in a great saving of time and labor. He is also the inventor of a gravity cooling apparatus, which, by the use of ice and salt, cools and purifies air in places of habitation. He is the author of "Moore's Meteorological Almanac," of the chapter on "Climate" in the "American Encyclopædia," and many other publications of a scientific character. He is a forceful speaker and is in much demand as a lecturer.

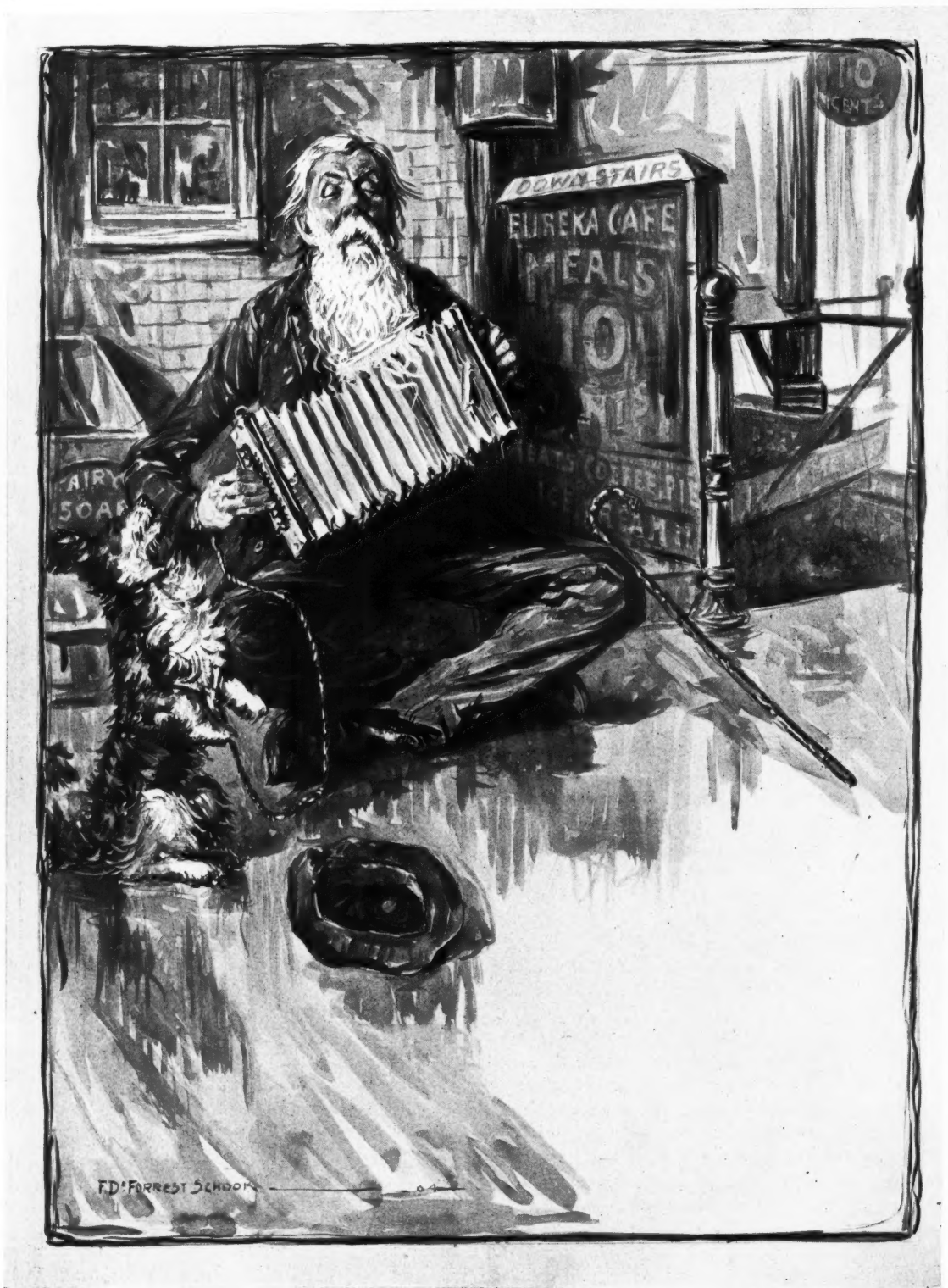
Though Professor Moore has been for many years away from the mechanical part of the printer's art, except that the Weather Bureau publications are produced under his superintendence, he has never failed to show his sympathy with his former fellow craftsmen



PROFESSOR WILLIS L. MOORE,
Chief of the United States Weather Bureau.
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and still wants to be considered a printer. When the International Typographical Union convention was held in this city last August, he made a most delightful talk at the reception at the Ebbitt House on the Saturday night preceding the opening of the convention, and a few evenings later entertained the officers and many of the delegates at a dinner. He is very popular with the craft, both in this city and in other cities where he was stationed prior to his reaching the chiefship.

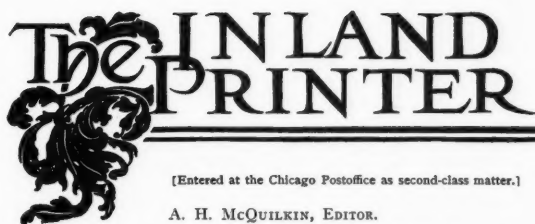
(To be continued.)



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THE FAKER.

From Wash Drawing by F. De F. Schook.



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, Editor.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS,
EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$5.00; six months, \$1.50, payable always in advance.
Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.

JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.

SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

6-4

EDITORIAL NOTES.

TWO British typefoundry concerns are indulging in a war of words, one of the bones of contention being the possibility and desirability of the point system.

THE land of the free evidently has no monopoly of expansion in the newspaper line, for it is said Holland has 250 daily publications to-day, as compared with five in 1840.

IT doubtless is eagerly sought for by its patrons, but English-speaking printers will hardly make the welkin ring calling for the new Scandinavian trade paper. It is known as the *Nordisk Boktryckarekoust*. Let us hope its subscription list is ever longer than its name.

ALL elements of the printing trade of South Africa appear to be agitating for the establishment of a protective tariff on printed matter. In support of the demand for a heavy duty, Cape Town printers assert that a large amount of printing that could be done as well in the colony is being sent abroad.

WHAT may be called "Americanism" is evidently appreciated in the trade in Great Britain. It is at least significant to see a pressman in quest of a situation advertise in a transatlantic journal that he possesses "American experience, notions and methods." This young man does not seem to have heard the harrowing stories retailed to us about British resentment of the American invasion.

MRS. HENRY FAWCETT is the special champion of women as Linotype and Monotype operators, and says there is no reason, outside the rules of (British) trade unions, why these machines should not be as commonly used by women as typewriting machines now are. If the lady were in charge of a composing-room with operators of the caliber of the average typewriter, she would probably change her mind about "closing up" time or when a rush job came in. "The average typewriter would make a good operator" is an old and exploded idea.

ACCORDING to an English exchange, in some offices a new machine is never known to work properly until the workman has "been seen," though the public seldom hears of the practice. Recently a pressman visited the agency for a new press he was running, made himself known and coolly announced that it would be a good investment for the firm to give him some money. A small sum was offered and rejected, though double the amount was accepted grudgingly. Within a few days there was a \$50 "accident" under such conditions that the pressman was discharged instantly, but the unabashed gentleman sued for wages in lieu of the customary notice given over

there. Then the facts came out and instead of getting judgment for the amount asked the litigious pressman heard the court designate his act as a species of blackmail, and the system that fostered it monstrous and iniquitous.

AS all the world knows, the London *Times* has reduced its price, and in other ways, especially through extensive advertising, modernized its methods. This has raised a storm of comment not at all flattering to the "Thunderer." Sir Philip Burne-Jones is very severe on the great paper, which, in his opinion, is on the decline as a result of its adoption of methods "borrowed from the sewing-machine and piano trades." As Sir Philip attributes the *Times'* depravity to American influence, some of our advertising experts ought to take him in hand, for if a newspaper—even the *Times*—can not advertise without loss of prestige, then there is something wrong in Denmark.

AS was intimated in these columns, the pressmen in a convention assembled made short work of the attempt to repudiate the agreement with the United Typothetae. So far as it goes, this is pleasing, but better still is the avowed determination that technicalities should not interfere with abiding by such agreements in harmony with the spirit and intent with which they were adopted and entered into. The pressmen, it is noticed, are becoming nice about the use of language, so far as their laws are concerned, for the words "rat" and "scab" are to give way hereafter to the more euphonious "unfair."

MANY are the devices resorted to by the touring printer when down on his luck, and some of them not above suspicion, but the *Printers' Register* tells of an alleged printer who is entitled to a place among the champion mean men. His name is Weller, and at his trial recently in an English police court, it was divulged that for eight years he had made a practice of calling upon women and, representing that their husbands had been either killed or seriously injured, obtained rugs and blankets and money to bring them home. The anxiety of the family until the "old man" made his appearance can be better imagined than described. This ingenious fellow also worked business houses with the story about employees, but the judge punctuated his rascally career with a three-year sentence.

IN discussing conditions of employment in Great Britain and America there is a tendency to overlook the length of service usual in the former country. Here changes are made with great frequency and the twenty-year employee is a rarity, while on the other side "life situations" seem to be as plentiful as Sunday-school pupils in the picnic season. Eyre & Spottiswoode, the King's printers, are said to hold the record

for long-time service of its employees. In addition to several who have retired on pensions of this firm's staff in its London office, 209 men have a record of over twenty years' service, of whom 131 have served thirty years, fifty-seven over forty years and twenty-two over fifty years. These gentlemen should be acquainted with the "style" by this time, but when any of the later acquisitions are in a quandary they doubtless consult the patriarch, who has had a steady job at the same frame in the same room for the respectable lifetime of fifty-nine years.

IN one respect the American journeyman printer differs from his English-speaking confrères—he is not in the habit of "passing the hat" among employers to augment his beneficial schemes. In British exchanges there are frequent references to employers subscribing to this or that fund established for the purpose of dispensing charity to indigent craftsmen. An Australian overseers' association contemplates the establishment of a home for old printers and their wives, and an orphanage for printers' children, and the promoters intend seeking pecuniary assistance through donations from patrons. When the Union Printers' Home at Colorado Springs was founded there was some slight sentiment in favor of asking "endowments" from wealthy employers, but the idea never assumed tangible shape. One of the presidents of the board of trustees urged the abandonment of all hopes of subvention on the ground that mendicancy in any guise was not in keeping with the professions of the International Typographical Union. From that time on all proposals to raise "endowment funds" have been given short shrift, and doubtless the printers feel all the prouder of the home on that account. Their friends and well-wishers, at least, admire the policy of "going it alone" in this case, and might it not be worth while for the British and Australian unions, notwithstanding the immense good they do through their excellent benefit systems, to go and do likewise? Not the least of the good derived from trades-unionism is the spirit of independence which it inculcates in its members, and begging subscriptions does not tend in that direction.

DENVER TYPOGRAPHICAL UNION is acquiring a reputation as a peacemaker. As was noted in *THE INLAND PRINTER* at the time, last year, through its good offices, a sympathetic strike which involved a majority of the industrial population of Colorado's capital was settled. This year the merchants "boycotted"—that was not exactly what they called it, but it was what they did—two papers on account of their attitude toward Governor Peabody. As one writer says, the columns of the paper were as destitute of ads. as a striking miner's pockets were of money, but the newspapers had friends, who retaliated so effectively that in turn the aisles of the stores resembled a cemetery on a rainy day. Meantime the principal

owner of the paper, who is one of the leading criminal lawyers of Colorado, vowed he would have the law on the boycotters. At this juncture the Denver Typographical Union got out its olive branch and wig-wagged it so effectively that the merchants are again advertising and the affidavits for the lawsuit have been consigned to the waste-basket.

AFTER much conferring with the employers, the London Society of Compositors has decided, by the decisive vote of 7,075 to 681 (1,092 members refraining from voting), not to permit machine operators to be temporarily transferred to casework. This is the result of fear that some situations may be lost if men can be shifted from one class of work to another to suit the convenience or necessity of the office. In America the general, if not universal, rule is for a man to do what is given him to do in the line of composition, the union contenting itself with declaring what wages shall be paid on the various classes of work. When machines were being introduced it was urged on more than one occasion that a policy similar to that of the London Society would "save situations" for the men, but the consensus of opinion among American printers was that the machine problem should be met in a large way and a fair way, and it was felt that any situations thus obtained would be bought dearly if the restrictive regulation caused a rankling in the breasts of employers. As a matter of fact, it is questionable if such regulation has any effect on the number of situations. As an irritating inconvenience it looms large in the eyes of employers, and there is in it, too, a large element of injustice, which is bound to breed controversy, contention and mischief. It is said that outside of London, the English method is the same as ours, so far as bookrooms are concerned, and it has been the experience of the English provincial printer—as with us—that few situations are affected. It may be that a tactical reason in hope of getting something in return for the concession prompts the Londoners to take the position they do, but such a vote on the merits of the proposition is surprising in face of the experience at home and abroad.

TWO VIEWS ON YELLOW JOURNALISM.

AN English journalist or newspaperman, in a recent article, has, in the *Referee*, something to say regarding American newspapers and their methods:

"It is a trade," says he, "and with divers striking exceptions it is a trade in which little scrupulosity has been shown. American journalism, like everything else which is American, is characterized by great energy and unbounded enterprise. It has produced some men of the highest gifts and the most sterling honesty. It boasts some organs the probity of which has never been assailed. But the typical newspaper of America is not quite all that might be desired by the most fastidious. American journalism is very like a

palace abandoned mainly to the occupation of insects. There are clean-swept chambers in it, but they are few, and they stand in strong contrast to the hundreds which are given over to corruption and all uncleanness." Then, referring to Mr. Pulitzer's demand for "accuracy and love of truth," this trenchant critic says, "nobody who knows American journalism will dispute the necessity for the demand. In that country nobody believes a thing because he has seen it in a newspaper, except in those rarest of instances in which accuracy and love of truth are known to be always in the editorial mind. The American press in the main holds a charter for the forgery of intelligence. It breeds fraudulent information as a dead hog breeds maggots."

A veteran member of the American newspaper press reviews the conditions a little more favorably, and says:

"That daily journalism, as it exists to-day and as it was a decade ago, has undergone a phenomenal process of evolution, is a fact which can not be controverted by the most superficial of observers.

"The daily newspaper of the present day is a complex affair, as contradistinguished from its prototype. It is not only an epitome of the world's news of the day, but it is also an illustrated magazine conveying to the minds of its readers a graphic idea of the world's happenings in a succinct and intelligent way which far transcends the comparatively crude, cut-and-dried methods of the past. Condensation of news, short, strong editorials are the order of the day, and the result is the almost perfect newspaper of the twentieth century.

"American journalism has always been a thing *per se* in its enterprise and its ability to meet the needs of the hour. The business man has no time to read long editorial diatribes on the questions of the day, and the newspaper profession, recognizing this fact, briefly epitomizes news in its headlines. In fact, this may be said to be the day of the head-line writer. A hurried glance over the columns of a paper enables a business man to gain a comprehensive idea of any subject in which he may be particularly interested without having to wade through a mass of irrelevant matter in order to arrive at the kernel of the subject.

"The proprietors of newspapers throughout the English-speaking world, with true business instinct, have adopted American methods with a distinct advantage in the appreciation of their assets.

"Even in conservative London the influence of American journalism has made itself felt. Sir A. C. Harmsworth, proprietor of the *Daily Mail*, and some thirty other publications, has achieved his business success by the adoption of American methods. Sir George Newnes, another very successful magazine and newspaper publisher, has emulated Harmsworth's example. Arthur Pierson is another notable example of the adoption of American methods, and the magazine publications of all three are certainly a practical exem-

plification of the superiority from a business standpoint of American literary methods. To the casual observer it would seem that no further improvement can be made in the newspaper of to-day, but there are possibilities in the future which may so transform daily journalism as to render it unrecognizable by that mythical personage, Lord Macaulay's New Zealander, sitting on the ruins of London or Brooklyn bridge.

"Unquestionably, the impetus given to the evolution of journalism as it exists now is due more or less to the advent of 'yellow journalism.' When it made its appearance in the field, a howl went up from all sides against its methods. Why? Because it was an innovation. But it succeeded, and what is more, the very men who objected when they realized that it had come to stay, began to follow in its footsteps in a modified form. Estheticism gave way to realism and sensationalism in a degree gave way to the new order of things. Yellow journalism and its ways was something which the ordinary newspaper reader demanded, but when it came it was too pronounced and the more conservative denounced it. But it can not be denied that 'yellow journalism' has had much to do with the evolution and revolution in English journalism throughout the world."

TECHNICAL CLASSES IN AUSTRALIA.

TWO of the Australian states conduct printing classes in connection with their technical colleges, in which composition and presswork are taught. Admission is restricted to apprentices and journeymen, and as the fees are small the classes are crowded. The Government of New South Wales is said to be the most liberal in providing equipment for ambitious printers, it having established a model office, of sufficient capacity for fifty students. The thoroughness of the range of instruction given at this school is attested by the syllabus of the printing classes of the Sydney College, which we give in full:

COMPOSITORS' CLASS.

FIRST YEAR.—Spelling; punctuation; appliances and materials in caserom; technical terms generally; composition of type-metal; qualities of good type; description of the parts of a type; weight of type and leads; relationship of type bodies and their proportion to font; point system; lay of case; characters in a font; casing letter; attitude at frame; rules to remember when setting; habits to acquire and avoid; rules for spacing and justifying; rules for dividing words; rules for distributing; locking-up and unlocking; casting-up matter; reader's marks; definition of stereotype, electrotype, woodcut and process blocks; paper and cards—various subdivisions, qualities and weights, equivalent weights.

SECOND YEAR.—Production of bookwork; casting-off manuscript; preliminary matter—how to set; notes—how to set; making up—various operations; proportions of type to page; measures for bookwork; making margin; imposition; sheet and half-sheet work; signatures and their use; display in its various phases; use of ornament in display; use of borders and vignettes, etc.; classification of jobwork; sketching (rough); tablework—how to set.

THIRD YEAR.—Higher grade of display than for second year; harmony of color; composition of colorwork; tint-

blocks; the principles of estimating; charging up work; the various essentials required for the production of a perfectly printed book.

Students will be required to submit themselves for examination, and to be eligible therefor a student must attend sixty lessons—that is, twenty theory and forty practice in each year.

PRESSMEN'S CLASS.

FIRST YEAR.—Sizes of paper and cards; number of sheets in quires and reams; pressing—hot and cold; rolling—hot and cold—how each is performed; use of signatures; sizes of furniture and chases; simple impositions; technical terms and phrases; locking and unlocking forms; definitions of stereotype, electrotype, woodcut and process blocks. The construction and working of the hand press; how to make the tympan and frisket. The construction and management of the platen machine; varieties of platen machines; packing to be used for various classes of work; difficulties likely to be met with. How to dress a cylinder and prepare a machine for running; setting of geared rollers; casting and care of rollers; working condition of rollers under various circumstances; underlaying and overlaying; care of inks.

SECOND YEAR.—Papers, various qualities of; machine, hand-made, calendered, coated, perfection and fancy cover-papers; when to be wetted and when to be worked dry; the damping-down of paper; counting, packing and keeping stock; sizes of jobs; legal work; folding, stitching, perforating, cutting. The construction and working of stop-cylinder, two-revolution and perfecting presses; difficulties likely to be met with and how they may be overcome; various methods of making ready; the importance of systematic working on cylinder machines; cutting of overlays for cutwork; patent overlays and their construction described. The line and photo-zinco process explained; the use of coarse and fine grain blocks; effects to be obtained by different manipulation of the same plate; general treatment of plates. Inks, medium and quick drying; colored inks; suitable inks for certain papers; pigments, oils, varnishes and other vehicles; fugitive, copying, double-tone, trichromatic inks and their treatment; duplex and trichromatic printing from the original electrotype and hard-metal stereotype plates; tints; how to make them; theory and harmony of color, mixing and blending of colors practically demonstrated; selection of rollers for colorwork; underlaying and overlaying; more difficult impositions than first year; varieties of patent plate mounts and how to use them; printing with bronzes and leaf metal; embossing; care of machinery and running gear; machine-room economy.

THIRD YEAR.—Will be based upon the syllabuses of the first and second years, with a wide range of the whole subject of letterpress printing and will include such subjects as the following: Rotary machines; multicolor machines and their management; motive powers; modern presses and machinery; discussions upon all the latest ideas and appliances brought to notice for the benefit of the printing profession, etc.

Students will be required to submit themselves for examination, and to be eligible therefor a student must attend sixty lessons—that is, twenty theory and forty practice—in each year.

These classes have two instructors, who were appointed, not by reason of their influence or through political pull, but after passing a competitive examination in which forty participated. It is said that Germany's wonderful progress as a commercial nation has been due to the fact that it afforded its mechanics opportunities to secure a thorough education, and the Australians—conceded to be a most progressive people—are profiting by Germany's example. To readily understand what the government of New

South Wales is doing, just ponder on the difficulties an American apprentice would encounter in securing the knowledge and practice that is almost forced on the Australian boy.

Written for THE INLAND PRINTER.

THE ARTIST-COMPOSITOR'S OPPORTUNITIES.

BY ALBERT WARD DIFFY.

"IT is a strange fact that few compositors take sufficient interest in their life-work to rise above the average. I have been trying for months to secure the services of a few men who know a little more about printing than the mere handling of types. I want men who can originate ideas for various kinds of high-grade printing and then carry out these ideas in a distinctive manner. For the right men, permanent positions at exceptional salaries are waiting—but the men are lacking. It is easy to secure any number of ordinary compositors, but artist-specialists are few and far between."

A prominent master printer, the proprietor of a noted art printing concern, voiced his sentiments on the scarcity of art compositors recently in these words. He desired highly trained specialists, men who knew in a moment whether a word or two embossed on a cover-page would give a better effect than a panel design in colors; who were capable of taking manuscript copy in hand and pushing through to completion work of the "out-of-the-ordinary" quality.

The demand for such men is general, and the golden opportunities awaiting the few who qualify should be a sufficient inducement to cause more ambitious young men to fit themselves for the positions.

Salaries from \$3 to \$10 above the scale are no longer uncommon for artist-compositors. One of the largest advertising and educational institutions in the country recently offered a salary of \$2,000 a year as an inducement to a well-known specialist to tone up their work. The officers realized that their printing plant, although equipped with the latest productions of the various typefoundries, was not turning out the distinctive class of printing required to produce the best results. In order to make their advertising literature attractive and avoid constant resetting, they were seeking a man capable of handling all the copy and preparing it for the compositor's hands. His special work was to be the laying out of booklets, folders and miscellaneous job-printing, the designing of all display, and the choosing of appropriate color schemes. In a word, he was expected to make the work so attractive that it would compel attention.

A thorough knowledge of artistic and advertising typography and some literary ability was required. The opportunity for advancement was one that seldom occurs in the lifetime of a journeyman printer, and yet the writer is cognizant of the fact that two artist-compositors, fully qualified, refused to leave their present positions to accept the offer with all its inducements. Surely this proves there must be berths of exceptional merit about, when two young men refuse a situation at nearly \$40 per week!

The names of three or four artist-compositors are known wherever the higher grades of printing are produced. They have achieved this enviable position among their fellow craftsmen simply because they made up their minds to reach the top, and were not afraid to study and work to get there. Specimens of their work appearing in trade journals are creations of rare typographical beauty.

In the advertising world, opportunities for the skilled idea-producers are unlimited. It requires little thought to reach the conclusion that a compositor who is valuable to his employer as a creator of distinctive attention-attracting printing is of still greater value to the advertising specialist through his practical knowledge of typography, and the relative value and limitations of types.



QUEEN'S ROAD, EAST, HONG KONG, CHINA.

Photo by Knight, Manila.

The artist-compositor, who has an eye to the future, will reinforce his knowledge of typography with a course in practical advertising. Linked together, these two qualifications place opportunities before ambitious young men which under other circumstances they would be compelled to refuse. Advertising, extensive as it is at present, is still in its infancy, according to authorities on the subject. It pays salaries which a few years ago would have appeared visionary, and it is a well-known fact that some of the best advertising experts to-day are graduates from artist-compositors' frames.

It stands to reason that a man who has handled copy and type, who has originated designs and clothed them in appropriate typographical dress, is better qualified and can produce results excelling the best work of the advertising man lacking the practical experience.

The study of advertising is immeasurably simplified by an artist-compositor's knowledge of his art, and his chances for coveted positions are far better than one less qualified in this way.

When a master printer requires a man to represent him on the street he invariably looks for one who has won a reputation on the case. He knows that a man who can talk practically to his customers is a valuable acquisition. Such a man rarely has to return to the office to inquire if this or that detail can be mastered, or whether so much matter will go into a given space and still be attractive. He can suggest ideas to the customer that will tone up his work and raise the printer in his estimation; he can, by his practical knowledge, impress the customer with the knowledge that he knows his business, and, knowing his business, can produce the best results—and thus secure his trade.

The opportunities presented to those who continue working on the case are not to be despised. The artist-compositor always commands a higher salary than the average man. He is a specialist in the office, the man to whom the employer looks for exceptional results, and to whom in return he extends special privileges. His work is on a higher plane than that of the ordinary compositor. There is a subtle attractiveness about it, an individuality displaying taste and harmony. The reputation of the office is in his hands, and he has every inducement to do his best. Average men lose their individuality, but the specialist is in a class by himself.

There is a position at an attractive salary in every printing-office worthy the name for at least one artist-compositor—and master printers are always on the lookout to secure the services of men whose native good taste has been developed by a study of design.

The compositor who, having finished his trade, is working mechanically, without striving to increase his knowledge, or improve his work, should ponder over these facts. There is always room at the top, but the men who are satisfied with a mere working knowledge

of the trade never reach the top. The golden opportunities are for those who observe and study, and then put into practical use the knowledge they have assimilated.

Written for THE INLAND PRINTER.

A SCOOP.

BY ROY GRIFFITH.

"I have a scoop," the stranger said;
Said the pressman, "Say no more;
Go see the city editor
In 20, second floor."

The stranger climbed the winding stairs,
Still turning to the right,
When, turning left in downward course,
A desk-man hove in sight.

"I have a scoop," the stranger said;
The desk-man's eye grew bright;
"You'll find the city editor
In 20, second flight."



But first he came upon the staff,
In gay apparel clad;
They gave the stranger notice slight;
His face grew long and sad.



"I have a scoop," the stranger said;
About the haughty group
There ran a wondering murmur of
"Great Scott! He's got a scoop!"

And then, in more respectful tone,
They bade the stranger go
And see the city editor
In 20, just below.



So with the air of one who comes
To stay forever more,
He sought room 20, just below,
And knocked upon the door.



"I have a scoop," in accents sad
The aged man began;
The city ed. looked o'er his specs. —
He was a busy man.

"I have a scoop," the stranger said;
The other, "Quick! The rest?"
And clutched his precious telegrams
More tightly to his breast.

"I sell them cheap," the stranger said;
And from his coat within
He pulled a patent sugar-scoop,
A wretched thing of tin!



In wrath the editor arose,
The stranger fled before,
He took the stairs in horrid bumps
Of twenty steps or more.



He overtook the desk-man
And he beat him by a yard;
He landed mighty sudden,
And he landed mighty hard.

A moment sat the stranger there,
Then, stupefied, arose;
With Chesterfieldian dignity
He brushed his tattered clothes.

"Yit, all the same," he made remark,
And smoothed his battered hat,
"I've heern 'em say they wanted 'em —
"There's no denyin' that."

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

GEORGE VERE HOBART, probably better known to the newspaper readers of the country as the genial "Dinkelspiel," was born in Nova Scotia about thirty-seven years ago. At the age of eleven years he left school to become a telegraph operator, and how well he succeeded was attested by his having, at twelve years of age, charge of a little station where news of the world was daily sent over the wires. It was not long after this that the young operator decided to broaden his horizon, and struck out for South Carolina, from whence he went to Cumberland, Maryland, where as an operator he was employed in the service of the United Press.

While at Cumberland, Mr. Hobart enlisted himself in laudable efforts to boom the town, sometimes as manager, backer



GEORGE V. HOBART.

and general "hustler" for the local baseball team, at other times bravely facing the public in the glare of the footlights of the local stage. Here was known his first work as a librettist—a field in which he has since won an enviable position. His first effort was a burlesque on "Pinafore," the music for which was written by local musical aspirants. Mr. Hobart took one of the characters of his own creation, that of "Captain Corcoran." The memory of the success of that performance will long remain with those who had the good fortune to witness it.

It was also at Cumberland that Mr. Hobart first became identified with journalism. It was while handling the service of the United Press that he was concerned in establishing a weekly, the *Sunday Scimitar*, for which each week he wrote a half page of jokes and verses. "Dinkelspiel's" meditations and "conversationings" first appeared in the *Scimitar*, where about the same time appeared a character named "Guggenheimer" and an Irishman of the "Dooley" type, long before Peter Finley Dunne immortalized "Archey Road."

The Cumberland *Times* next claimed his services. It was at this time that General Coxey's army made its memorable march in the direction of Washington, along the line of the old Chesapeake & Ohio Canal. Mr. Hobart was one of a number of newspaper correspondents who accompanied this

ill-starred expedition. Carle Browne, chief of staff of the army, and Lieutenant-General Coxey had a difference, which resulted in Browne's determination to resign his commission. So he entered a telegraph office and filed a long telegram to Coxey, who was in advance of his columns, giving the whys and wherefores of his important decision. Mr. Hobart, with his ears open for news, soon knew from the ticking of the "sounder" that something important was on, and he was soon "sitting up and taking notice," with the result that in a short time, thanks to his telegraphic experience, he had the copy for a most beautiful "scoop," which, by the correspondents that marched with the "Coxeyites," is remembered to this day.

From Cumberland Mr. Hobart drifted to Baltimore, where he worked successively on the *Herald*, *News*, *American* and *World*. Politics and baseball furnished the subjects for most of his work on the Baltimore dailies. While on the *Herald* he first performed the feat of reporting the baseball games in verse, to the delight of the local team, who had just won the pennant. These baseball epics were very widely copied and added not a little to his growing fame as a humorist. While on the staff of the *News* Mr. Hobart performed his baseball verse stunt in a manner that, as far as known, has never been equaled in the annals of poesy. The game was played in New York and Mr. Hobart occupied a seat in the press box. As the third man went out in the first inning the story of the first ninth of the game was being telegraphed to Baltimore, where in less than eight minutes it was in type in the *News* office. At 6:30 the baseball extra of the *News* was on the street with the complete story of the whole contest in beautiful "machine-made" verse, mechanically perfect. This feat naturally created a great sensation in poetical circles, and when it is considered that it took Gray at least eight years to produce his "Elegy," it is readily seen that America is still far in the lead in point of speed.

After a few years' work in Baltimore, Mr. Hobart came within range of the siren voice of Mr. Hearst, and it was not long before the cogitations of "Dinkelspiel" appeared in the *New York Journal*, the *Chicago American* and the *San Francisco Examiner*, where, notwithstanding his surroundings, the versatile Teuton still waxes cheerful—one day in his "heart-to-heart" talks, to be followed by his "Lives of Famous Men" and interspersed with "conversationings" and book reviews.

Even before Mr. Hobart decided to make New York his home, he met, while in the metropolis, "Manny" Friend, lawyer and theatrical man. Through him he was introduced to George W. Lederer. To this chance meeting may be ascribed the beginning of his career as librettist, for that very night Mr. Hobart had the contract to collaborate with Louis Harrison on the book for "Broadway to Tokio." Soon afterward he added to his laurels by his librettos for "A Million Dollars," "After Office Hours," "Miss Prinnt," "Hodge, Podge & Co.," "The New Yorkers," "The Wild Rose," etc.

Next to "Dinkelspiel," Mr. Hobart's fame is probably best credited to the "John Henry" books, issued under the *nom de plume* of Hugh McHugh. The first of the "John Henry" sketches was written as an advertisement for the New York Theater, and upon its publication, publishers were not slow to recognize its possibilities, and from a number of offers for a book of sketches of the same character, he accepted a proposition made by the G. W. Dillingham Company, and in six hours produced the first of the "John Henry" books. His opinion as to this effort may be surmised from the fact that he was unwilling to sign the sketch, and being given a day to supply a *nom de plume*, saw a sign with the name "McHugh" on it, and he let it go at that.

The success of the "John Henry" books has been phenomenal, the last one issued, "I'm from Missouri," bringing the aggregate of sales up to more than four hundred and forty-five thousand copies.

Mr. Hobart has written more than two hundred songs, among those for which the music was composed by such prom-

inent composers as Reginald De Koven, Ludwig Englander and A. Baldwin Sloane, have been some that have become widely popular.

To those who are familiar with Mr. Hobart's work only through his "Dinkelspeil" sketches, his handling of the negro dialect, shown in the three verses "Sleep, Li'l Chile," and child verse, "The Wee One's Wishes," may come as a surprise.

Mr. Hobart, while a prolific writer, is most painstaking, and to keep up with the demands for the products of his pen it has often been necessary for him to resort to the burning of the midnight oil.

Mr. Hobart is married and has a son of five years—George V., Jr. Mrs. Hobart, a native of Maryland, was, before her marriage, Miss Sarah H. Devries. Mrs. Hobart is a woman of charming personality, as well as of literary tastes and achievements, having before her marriage written much for publication.

SLEEP, LI'L CHILE!

De night am long an' de col' win' roar,
Sleep, li'l chile, go sleep!
Yo' Pappy he doan' come home no more,
Sleep, li'l chile, go sleep!
I wonder he sees us all alone,
Wif nuffin' to eat except a bone;
An' do he hear yo' Mammy moan?
Sleep, li'l chile, go sleep!

De stars am hid an' de sky am black,
Sleep, li'l chile, go sleep!
Yo' father am gone an' he doan' come back,
Sleep, li'l chile, go sleep!
He say "Good-bye!" an' he gone erway
Till comes dat everlastin' day—
An' it seems sech a long, long while to stay!
Sleep, li'l chile, go sleep!

De trees, dey ben' an' de branches break,
Sleep, li'l chile, go sleep!
Mah heart ben', too, an' it ache an' ache,
Sleep, li'l chile, go sleep!
I reckon ef Pappy looks down below
He say: "Mistah God, please le' me go;
Kase mah wife an' chile dey needs me so!"
Sleep, li'l chile, go sleep!

THE WEE ONE'S WISHES.

I wisht I was a drate big King,
The bigges' ever seen!
'En nights 'at wasn't Tris'mas Eve
I'd make 'em Hollow E'en.
An' 'en I'd go an' tell my Paw,
"See here, you, Paw!" I'd say,
"Now you jus' dare to call me in
When I go out to play!"
I wisht
I was
A King!

I wisht I was a drate big King,
I'd buy some tickets so
'At I could see the circus, an'
I dess I'd let Paw go.
But if he made me study at
My joggerfy I jus'
Would leave him home, 'tause like as not
He'd aggrivate an' fuss—
I wisht
I was
A King!

I wisht I was a drate big King,
I know what I'd do with
A boy 'at always chases me,
His name is Bobby Smith!
I'd buy a big perliceman's club,
A dog, an' 'en a gun,
An' 'en I'd say to Bobby Smith,
"You dasn't make me run!"
I wisht
I was
A King!

I wisht I was a drate big King,
I'd bring my Mamma here;
Paw says she's up 'ere in the skies,
An' 'en he calls me "Dear";
His eyes gets full of tearses, too,
'En he don't speak at all.
I dess I'd go an' get my Maw
If I was not so small—
I wisht
I was
A King!

A HUSTLING INLAND PRINTER AGENT.

The photograph herewith presented is that of F. H. Janssen, the popular and well-known agent for THE INLAND PRINTER in New York. Mr. Janssen started in 1897 as an agent for this publication, selling eight copies the first month, and by the end of a year had secured twenty-two customers monthly. This list has been increased until he now handles thirty-five copies of THE INLAND PRINTER each month.

Mr. Janssen started in 1885, at the age of fifteen years, as an errand-boy in the printing-office of Wynkoop & Hallenbeck, New York city, and has worked himself up to his present position with that firm, now known as the Wynkoop-Hallenbeck-Crawford Company, where he is employed as job compositor and stonehand. Nearly twenty years



F. H. JANSSEN.

of service with one firm is a good record and speaks well for the sterling qualities of Mr. Janssen, which are further witnessed in the record he is making as a hustling agent for the printer's favorite magazine.

FROM A RECOGNIZED AUTHORITY.

The following review of "The Principles of Design," by Ernest Allan Batchelder, published by The Inland Printer Company, appeared in the *International Studio* for June, 1904:

"If there is one evil more than another which is predominant to-day in architecture and pictorial art alike, it is the vagueness and indefiniteness of ideas with which the architect or artist sets out to accomplish his work—or, at any rate, appears so to have proceeded. Hence the surfeit of hybrid expressions and mixture of intentions which we observe on every hand in the attempts at would-be novel designs in almost every medium. This book is written by one who was associated with Doctor Ross, of Harvard University, as instructor at the Summer School of Design. The author believes that many books on the same subject, while helpful and instructive, oftentimes leave too much to be taken for granted; he also hopes that he will have succeeded in adequately defining the principles from which the student's first steps should be taken, in order to acquire a clear concept of line and area composition. The development of his subject is indicated in the following chapter heads: The Elementary Line, Shape Rhythm, Measure Balance, Areas, Tone Balance, Measure Harmony, Measure Rhythm, Tone Rhythm, Tone Harmony, From the Abstract to Nature, Decorative Arrangement, From Nature to the Abstract. The volume is fully illustrated in a way that seems to be thoroughly practical and adequate. The book is one that students will find worth while mastering from cover to cover."

HE WAS DISCHARGED.

City Editor—What did you discharge that reporter for?
Managing Editor—For lying. I sent him up to interview my mother-in-law and he came back and said she wouldn't talk.—*Western Publisher.*



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TRAINING OF APPRENTICES.

To the Editor: CONCORD, N. H., July 27, 1904.
John G. Saxe, in one of his more pretentious poems, says:

"As landsmen, sitting in inglorious ease,
Prate of the dangers of the stormy seas,
As parlor soldiers, graced with fancy scars,
Rehearse their bravery in imagined wars,
As arrant dunces have been known to sit
In grave discourse of wisdom and of wit
As each is oftentimes eloquent of what
He hates or covets but possesses not."

So may not a fellow who has never had the employment of labor or its personal direction propose a scheme that appeals to him for the advancement of the profession which he has chosen?

In these days, when the technical journals are, almost without exception, voicing the need for competent instruction for apprentices, when the smaller general repair shops are furnishing nearly all the all-round machinists for foremen and superintendents in the large shops, and when the country printing-office, with its varied opportunities, is looked to for the man with the best general knowledge of the allied trades as a whole (a knowledge absolutely necessary for foreman and manager). When these facts are so plainly apparent, why is it that the large offices do not "rise to the occasion?"

The country printing-office or the smaller city office is usually conducted by the owner, and it is to his manifest advantage that his apprentice gets an earning knowledge of the business as quickly as possible. As a rule the bright boy in such offices gets this knowledge at least two years earlier than the boy under a foreman, who is left too often to absorb the trade from the atmosphere of the large office, along with a good deal else.

When I entered the office as devil, my duties were many and varied, but I received no direct instruction until one of the journeyman who, for some reason, took a liking to me said, "Now, see here; there is not anybody in the shop who cares a continental whether you learn the trade or not. Any of them will answer your questions, if you know enough to ask them. Now, I will tell you what you have to know before you are a passable journeyman, and if you 'tend to business you can learn them in their regular order, and at the end of three years you ought to be of some use to yourself." Some fellows might put these things in different order, but this was the way the old man "put me through."

You proprietors, how many of your journeymen are in reality but apprentices in all but a limited specialty? What does your average compositor know about stock, or pressman about type, or either about the possibilities of cutmaking? Given a bid necessary to meet in order to get a certain job, how many of them can help you out in working down the cost of production. Suppose next season, or now, for that matter, you were to inaugurate a series of practical talks or lectures to your entire force. Choose some suitable compositor (he may be from your own force, but better still from outside). Then a job pressman and cylinder pressman, make-up man, stockman or cutter, a good bookbinder, if you do binding. Stock and ink drummers can talk well and to your profit; cutmaking and papermaking might be interesting

and instructive. Then yourself sum up the result of the course with the suggestions of some of the things brought out that may be adaptable to your business. Some of the problems of the business office might give the men an insight and more sympathetic interest in the success of the business. An important feature would be to have every man present at each lecture, even if you had to put them into the working hours. Do not expect the highest degree of interest by all the men until they get awakened. The cost will be somewhat, but you will fare exceedingly ill if many ideas are not brought out that will pay you big interest for years. I know a job pressman who was able to save his employer more than his wages by a chance conversation with an ink drummer after hours. The overlay-cutter and cutmaker ought to be brought together. The men who like to hang around the office at noon or evening should be encouraged. A table of trade journals, type specimens, tasty display jobs and dainty booklets, as well as bindings, might be arranged.

I have in mind a journeyman who for years was absolutely barren of ingenuity, who, by judicious use of specimens, used to do a good grade of displaywork (he was very rapid), but suppose he had not been able to see the specimens.

See to it that every man gets a copy of the nice jobs he has had a hand in; do not make him pilfer it. Most men have a pardonable pride in their good work. Hang up in some place the best work you turn out, with the names of the men who worked on it.

Do not depend too much on your foreman. How many times, when necessity has made you call a man from the ranks to the position of foreman, you have found it an advantage. Capabilities undreamed of lie in many men.

Now, do not understand me that you can make pressmen of compositors, or vice versa, but a better knowledge of the allied trades will surely make them better specialists.

The most progressive indication in the whole realm of unionism is the course of lectures to apprentices by Chicago Typographical Union, No. 16, as reported in THE INLAND PRINTER, and it is a hopeful sign that employes are realizing that along with increasing wages and better conditions should come increased efficiency.
C.

THE STATUS OF PROOFREADERS.

To the Editor: DES MOINES, IA., June 9, 1904.

Noting by the current PRINTER that you invite contributions on all themes relating to the printer's art, I send the following, believing there is a place for its consideration by both printers and publishers.

Would any one be so good as to answer through the columns of THE INLAND PRINTER the apparently simple question: What is the status of the proofreader in the composing-room? In many of our larger cities and in some smaller ones they are required to be members of the printer's union, in whatever form it may exist there, which implies a knowledge of the printer's art and an experience at the case.

In such cases the hours, pay, regulations of assistant, a copyholder, are taken care of by the union, and in such cases no foreman need ever be embarrassed a second time by a "bill of errors," chargeable to the "proofreader's department," for, as the employer of unionized labor, he is in a position to protect himself.

In many towns and even smaller cities the proofreader is employed and its (?) hours, etc., regulated by the literary department, the editorial management thus assuming the responsibility of dates and commas. In such cases no protection is afforded a foreman, if there is the usual determination on the part of the business office to produce dividends by procuring a proofreader or other assistant not unionized, at the smallest cost.

There is many a big western daily whose proud boast it is to run from five to seven editions a day with an "extra"

every few minutes and some sort of display-ad. folder on Sundays, handling hundreds of thousands of dollars in advertising every year, besides its right modicum of news matter, where every word of printed matter is expected to be passed upon and its truth to copy scrutinized by one sickly young woman, for whom no copyholder is provided, and who receives, and often for seven days' work, the munificent salary of but \$12.

What is the status of a proofreader in relation to unionized or protected labor? M. B. JOHNSTON.

A CORRECTION.

To the Editor:

BOULDER, COLO., July 2, 1904.

In June issue you are led to make a misstatement in regard to the affair at Victor when the *Record* office was destroyed. The facts are these: The *Record* had been upholding the union. On the morning of the outrage it published an editorial advising the union miners to call off the strike, saying it had been lost, and blaming that body for the hard times. That night six masked men destroyed the *Record* office and damned the men for going back on the union. The office was destroyed by union miners. The proprietor himself stated that the damage had been done by union miners. So as to be sure this statement is correct, will you please write to the *Record* at Victor and see if the reports we get here are wrong. All we want is the truth.

Respectfully,

OTTO H. WANGELIN, Editor Herald.

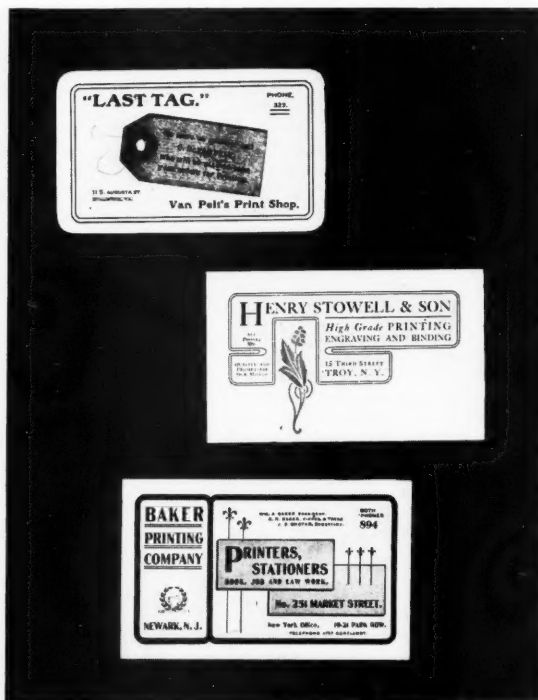
FILING SPECIMENS OF PRINTING.

SAMPLES of printing are of the first consideration in securing orders, in obtaining an idea of the customer's taste, of the effects of type display, of cuts, of inks, of stock, of the ability of the printer. Yet there are few satisfactory plans for preserving specimens of work so that they can be exhibited repeatedly, be at all times readily accessible and yet be kept fresh and attractive in appearance.

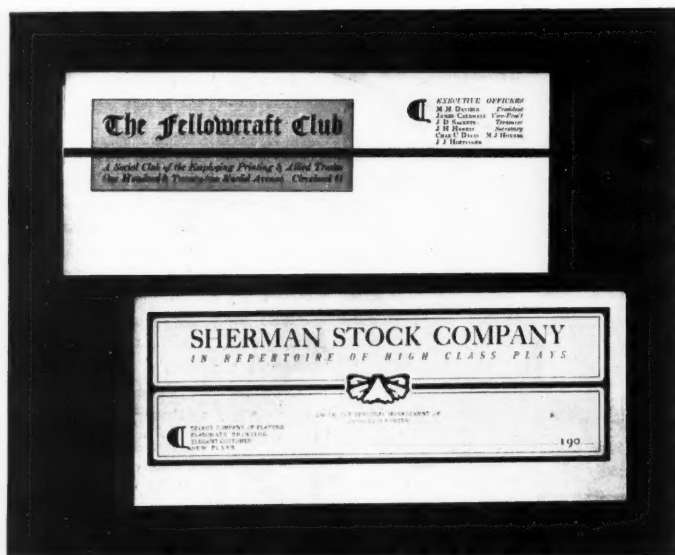
The practice most generally followed is to sort the various kinds of work into divisions in boxes, and out of these to select as far as possible something that may go to illustrate the customer's views or the skill and taste of the printer. The specimens may be shown in or out of the printing-office, but in

either case the specimens gain nothing in the direct handling, and all too frequently are soiled or lost.

One who is exhibiting goods for sale gives careful regard to effects in displaying them. The background and accessories to give the object of sale attractiveness are calculated with



SPECIMENS MOUNTED ON DARK COVER-STOCK.



SPECIMENS MOUNTED ON DARK COVER-STOCK.

judgment and taste. A picture, for instance, gains immensely by the addition of a proper mat and frame. It is not sufficient to explain how much better it will look when these are added. Add them, and the price obtained will be a better one. The increased attractiveness will also serve to enlarge the salesman's esteem for it and stiffens him in obtaining an adequate price.

This is profoundly true in the matter of printers' specimens. Preparing specimens for exhibition is not only profitable directly so far as obtaining orders is concerned, but of the greatest possible educational value, and a delightful avocation to the printer who loves his trade.

The plan of mounting specimens in books is not elastic enough, though quite a favorite one with many printers. It may do very well for specimens of one's own individual work—but every printer should be a collector of representative work, and these collections should be kept by a method allowing of additions and subtractions and of an unlimited range of classifications.

THE INLAND PRINTER has adapted a system at once simple and comprehensive for this work. It can be brought within the means of the apprentice or the journeyman and can be made of the first importance to the largest printing establishment.

Printed specimens, with few exceptions, do not exceed 9½ by 11½ in size. Letter-heads, bill-heads, statements, cards, menus,

programs, booklets, etc., are the specimens most difficult to arrange for ready exhibition. Take a quantity of some dark cover-stock—though if close study is to be given to effects, a light color may be used for some specimens, and so through a variety of shades to meet the particular requirements. Cut these to a uniform size, $9\frac{1}{8}$ by $11\frac{1}{2}$, and on these mount the specimens. They can be classified as the judgment or taste may direct. It may be desirable to show a complete series of stationery: letter-head, bill-head, statement and business card. The larger specimens may be folded up in accordion plaits and the lower fold pasted or gummed to the mount. Room will thus be allowed for the whole series on one mount, arranged in artistic angles as the taste of the operator may dictate. Such series makes an effectual display for the printer who desires to "fit out" a customer with a full line of business stationery. These can be kept together. It is not necessary for the printer to confine himself to his own work. Any good specimen should be secured—an effective advertisement, a nice color effect on a folder or booklet. Cut it out and mount it. Study it, and taste will be developed and improved.

The classification may include: Calling cards—Script, Engraver's Title, Roman, Old English, Gothic, etc. Professional cards—engraved or printed. Business cards—in all the varied methods, plain and colors, and so on down the list of every kind of printing.

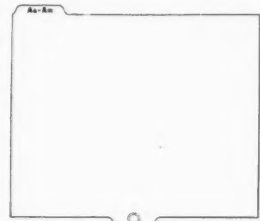
Having the specimens all ready mounted, the next consideration is filing them. The means to do so is ready at hand in the vertical filing systems now on the market, illustrations of some of which are here shown in sizes and arrangement to suit the convenience of the individual or the office. The cabinets shown are fitted with guide cards of heavy manila. The projection on the upper part of the illustration is to be lettered with the indicating word of the class of the specimens, after the style of the familiar card index. A metal-rimmed projection with the perforation in the bottom of the



ARRANGEMENT OF THE DRAWER.

guide card fits in a slot in the bottom of the drawer of the cabinet, and through all of the guide cards a metal rod is inserted which holds them all in place and prevents their accidental withdrawal when the specimens are being arranged or taken out for exhibition.

The illustrations are sufficiently explanatory of themselves without much description. Home-made apparatus can be adapted to the idea, but the handsome appearance of these cabinets and the low price will not warrant makeshifts to any extent. The plan can be made to include paper samples and foundry specimens.



GUIDE CARD.



ADEQUATE TO ACCOMMODATE SPECIMENS OF A LARGE PRINTING-OFFICE.



A THREE-DRAWER CASE — SECTIONAL STYLE.



A TWO-DRAWER CASE — SECTIONAL STYLE.



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

A CHECK ON PROOFS SUBMITTED.

A check should be kept on all proofs submitted, and after a reasonable length of time has elapsed the party to whom submitted should be communicated with. The "rank outsider," especially, knows so little about the art preservative that in many cases he does not realize that his work is at a standstill until the proof is returned. Then again, proofs sent out may be mislaid or lost. A memorandum of proofs submitted, with the date of submission and a careful check thereon each day often prevents a job from becoming "stale" and gives your firm a reputation for promptness and "eternal vigilance"—the price of success.

B. E. SAVAGE.

IMPOSING BOOK FORMS WITH A PENCIL.

When the stoneman in the medium-sized office has more imposing than can be expeditiously handled, a sheet of paper with the lay of the form and the proper margin indicated thereon may profitably be turned over to an intelligent case-hand. The up-to-date stonehand does most of his calculation by either written or mental arithmetic, and a ten-minute diagram may save the day on a rush job. A verification by a competent workman of forms made in this manner is only a matter of a few moments, and the casehand has had some experience that makes him more valuable.

B. E. S.

SYSTEMATIC LABELING OF CASES.

The writer recently had occasion to devise a label system for a medium-sized job office, and, in view of the considerable amount of labor attached thereto, attempted to combine with the same operation a complete office specimen book and an index or directory, showing the location of each font. With what success the measure was attended will be left to the reader of the outline following:

The first step was to adopt a standard-size label holder, in this case $5\frac{1}{2}$ by $1\frac{1}{4}$ inches being the size selected, the width allowing the admission to the holder of a card label bearing the impression of a seventy-two-point line. The measure for composing the specimen lines was set at thirty picas, and after placing cases as desired (in this case in series), a compositor proceeded to set a line from each case, giving the number of points and the name of the face, abbreviations being permitted on the larger sizes. After proving and correcting the lines so set, they were made up to fit a sheet of cardboard of the width of the label holder and of sufficient length to admit of an entire series appearing on one sheet. Three-quarters of an inch white space at the top of the card was separated from the labels proper by a light-faced rule. Underneath this rule the lines were so spaced that they struck the center of a space equivalent to the width of the label holder. Two forms were thus made up and sent to the pressroom for twenty copies. While one form was on the press a stonehand changed the lines on the dead form, one man being able to keep the press going until all lines were printed. Having completed the printing, one sheet of each form was sent to the bindery, where the sheets were jogged at the head and the stock cut apart in strips to fit the label holders, using the head rule for a guide in measuring the required width. Every label slipped into place with accuracy and gave a very neat appearance in the new brass label holders.

From the remaining printed copies several sets were gathered and punched at the top to fit a patent binder, making

complete office specimen-books. The next step was to number every cabinet or rack and also to number each case, commencing with No. 1 on each rack or cabinet. One specimen-book was then numbered to correspond with the cabinet and case numbers, this for use in the composing-room, where it proves valuable as a directory to new men and in the location of seldom-used type.

By the use of this system new specimens may be added a sheet at a time or old ones disposed of as the type wears out or is changed.

B. E. S.

SUBMITTING PROOFS.

Of great importance in the successful conduct of a job-printing office is the proper submitting of proofs. The jobber should be painstaking in this regard, for a business man delights to receive from the printer proofsheets that are neat and clean. The request, printed on the outside of the envelope containing them, to kindly O. K. enclosed proofs with corrections, if any, and return at earliest convenience, generally meets with quick response, for he is impressed with the business instinct that prompts the request.

All proving should be done on a proof press if this is available. If a proof planer is used, the effort should be made to obtain as even an impression as possible with as little hammering as necessary. French folio or stock that is soft in texture and transparent should be used in all cases, as this reduces the danger of damage to type, and all proofs should be marked with pencil or scored to show the proportion of type and stock.

Press proofs in color should be submitted of colorwork, otherwise the job presents a half-finished appearance that the average customer is quick to call attention to. Of course, the extra labor of taking such proofs should be included in the estimates.

A good way to illustrate the proportion of type-matter on a business or visiting card is to place the card on which it is to be printed on a flat surface, then lay the proofsheets on top of it. The proof paper, being transparent, enables one to obtain correct proportion; then by placing another sheet on top of this, so as to prevent the proofsheets from becoming soiled, and running the thumbnail completely around the edge of the card, an embossed effect is obtained that is pleasing.

F. F. TURNER.

RULE AND RULE CASES.

The advent of paneling and rulework in job printing has in recent years taxed to the utmost the supply of rules in the average job-printing office. Few indeed are the offices where there is as much rule as is required. In many offices to endeavor to set a good job in panel design is to invite nervous prostration, so great is the difficulty in obtaining the necessary rule. And yet all proprietors know that it pays to keep the rule cases well filled, because time lost in piecing and searching for it would, in many cases, pay for new rule.

The distribution of rule cases so that they will be handy to the men has also been given much thought. The concentration of all rule in large cases has been abandoned in many instances for the handier way of employing quarter cases and putting but one font in a case. Four of these cases may be put in a full-sized blank case if desired for concentration, but they are generally found on the frames of the jobbers, where they are handy to them. A noticeable feature in many composing-rooms is the tendency to concentrate all material in as small a radius as possible. To go from one end of the composing-room to the other in quest of a rule case is not desirable. It is also time-consuming, and therefore expensive.

In order to secure correct joining of rules it is imperative that they be thoroughly cleansed before distributing.

F. F. T.

THE SPACE AND QUAD CASE.

One of the greatest advantages of the space and quad case is that an inventory can always be taken of the stock of spaces

and quads on hand. The wise foreman keeps his eye on these cases and sees that they are always well filled. Profits in a job-printing office are largely increased when the jobbers are kept supplied with spaces and quads with which to set their jobs quickly and construct and justify them well. If one wishes to obtain the best work from them and expects both quality and quantity, he must not be harrassed by lack of material. It is more profitable in the long run to buy material if necessary to preserve his tranquillity of mind. Let us not forget that dividend-paying material is a necessary adjunct to dividend-paying type, in order that it be dividend-paying in the fullest sense of the term. What can it profit a job-office proprietor if his plant is stocked with an abundance of the latest type-faces and exhibits a pitiful lack of material with which to put it into use?

The location of space and quad cases should be as central as possible, and easy of access to all the jobbers. As they are much used, they should be placed in the lightest part of the composing-room, and because they are constantly exposed to dust they should be frequently blown out. All boxes should be kept as full as possible. In many offices the upper row of boxes which contain thin spaces, especially in the smaller sizes, are sadly neglected, and in consequence jobbers are compelled to go to cases containing body type for these spaces.

F. F. T.

THE LEAD CASE.

In many well-regulated job offices the practice is in vogue of going over the lead cases at least once a year to eliminate the "bastard" sizes that, it seems, will creep in. Excellent as is the practice, it would not be necessary if every jobber would do his share in keeping the lead case tidy. He should make it a point, when finding a "bastard" lead, to cut to a standard size immediately, and to always endeavor to leave the lead case in as good condition as he finds it. The work of keeping the leads straight is, in most offices, left to apprentices, who very often fail to realize how important it is that the lead case be kept in best possible order, and it suffers in consequence. A well-kept lead case is a distinctive feature of a model composing-room.

F. F. T.

ORNAMENT AND BORDER CASES.

In those job offices which are not supplied with a proper cabinet for ornaments and borders, the disposal of them, or rather the selection of a suitable place for them, is quite a problem. This is especially true of the smaller offices, which generally require but a few feet of a border and some miscellaneous ornaments. A good way out of the difficulty is to select a case in which the boxes are large and commodious, such as the Yankee job case, place it on a rack as a companion to the space case, the ornament case occupying the upper part of the rack and the space and quad case the lower, employing the smaller boxes for the six and twelve-point borders and miscellaneous ornaments, and the larger boxes for the larger sizes. All borders and ornaments should be packed in the boxes in an upright position and kept so. With a case of this description the life of ornaments and borders is increased.

An enterprising proprietor purchased an ordinary lead case to be used for these purposes, partitioning off one of the larger spaces for the reception of corner pieces and miscellaneous ornaments. He is lavish in his praise of this method of accommodating ornaments and borders, and as these present such a neat appearance when packed in an upright position, its adoption is recommended.

F. F. T.

PRINTING ON BLANK-BOOKS.

Frequently a job of blank-books, already bound with the covers on, comes in the printing-office to have a form of some sort printed on the cover, for instance, rent-receipt books, memorandum books, etc., which are purchased from the blank-book maker and then sent to the printer to have the required form printed on. Now, under usual circumstances, if the

printing is done on a Gordon press, it would be necessary to lower the impression screws at least an eighth of an inch, as the books generally contain about fifty pages.

To lower the impression screws would be a considerable loss of time and throw the platen out of gear for the next job also. So the most simple manner to overcome the difficulty is to throw back the impression lever or "throw off," tie it back so that it will not be pulled back home by force of habit, and then, with the usual amount of make-ready, the impression will just be right for the books.

ROBERT F. SALADE.

TELEPHONE COMPANY EMBLEMS.

There is an opportunity for some enterprising typefounder to steal a march on his competitors by bringing out in type metal and electrotypes of suitable sizes, the shield and Maltese cross emblems used by the independent telephone associations. Many towns have independent telephone exchanges owned by companies of local capitalists, and the various forms of printing used in their business are in consequence ordered from the local printer. On the other hand, the emblem of the Bell Company shown in every specimen-book is more seldom called for, on account of the various local offices of this company getting a larger share of their supplies through headquarters. While the Bell and its sub-license companies use the most printing, the emblems of the independent associations will prove the more salable for the foundry, as their orders for work are scattered among a greater number of printers.

HARLEY BARNES.

BOOK AND POSTER TYPE.

It seems a superfluity to dwell on the advantages of having a few complete series of letter in large fonts, rather than many series and midgety fonts, but many printers whose selection of material is for the most part judicious, forget this rule when they come to the purchase of book and poster faces. In many country offices where the jobbing and ad. letter is kept in ample series, the weight fonts present a most inharmonious contrast. In an office I have in mind, the display letter consists of about ninety fonts in ten well-selected series, yet the weight fonts in the establishment comprise faces that literally swear at one another when brought into juxtaposition. The six-point is an old-style face, the eight-point is a heavy roman face, the ten-point again is a light-face old-style, while the eleven-point is a strong-faced roman. The posterweight fonts, in twelve, fourteen, eighteen and twenty-four point, are alternately gothic and clarendon faces. Had these book and poster faces all been in one series of some good, strong book-face, the addition of a few larger sizes would have provided an excellent series to fill a niche now vacant in that office.

H. B.

INITIALS.

There is a great deal of initialing done at the present day, particularly in trade and class publications. In such publications where there are no headlines sufficiently conspicuous to break the monotony of the straight reading matter, as in a newspaper, a good initial properly set forms an agreeable variation. When an initial is used, however, it should be set in such a position that it bears an obvious and intelligent relation to the story it is supposed to prefix. Too many present-day initials, with their rectangular designs, suggest the idea that they are shouting over a fence at the rest of the letters in the introductory words to wait until the initials can come around and join the procession.

H. B.

ORNAMENTS.

It is not sufficient that the various designs of ornament used in the more elaborate forms of composition be used with a due regard to proportion and balance of design, but care should also be taken to place ornaments in the form of flowers, leaves, scrolls, etc., in the most natural position possible.

H. B.



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price \$1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

In type display the first desideratum is legibility. Typography is the visual expression of thought and is dependent for the clearest expression upon the judgment of the compositor, exactly in the same manner that the highest efficiency of the telephone is dependent on the skill and care taken in its mechanical construction. Printing and the telephone are both mechanical forms of expression, and the latter is judged, not by the finish and appearance of its apparatus, but by its ability to transmit messages intelligibly. In like manner, printing must conform to the very reasonable requirement of clear expression. The selection of plain type-faces and the avoidance of ornament or any addition to the type that, intended to adorn, only distracts and prevents the type from expressing its message in the clearest way, are the proper means toward this desirable end. In Fig. 1 is shown a page that is in error in both particulars. A condensed face should be used only when space conditions absolutely demand it. It is an emergency

letter, to be avoided in ordinary display where there is sufficient room for normal faces, because not nearly so legible or attractive, and is especially inefficient in capital lines, as shown. The ornaments, panels and underscores are extremely unnecessary and suggest a desire to exploit the accessories for their own sake rather than for their decorative value as a foil for the type display. Type display stripped of all ornamental accessories and reduced to the lowest terms of simple arrangement is in better taste and is finer art than if overloaded or surrounded by the various devices that typographical convention regards as adornment. Type "unadorned is adorned the most" for the very good reason that type-faces are generally attractive and beautiful in design and do not require additions



FIG. 1.

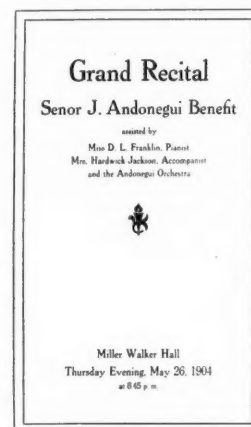


FIG. 2.

to render them more so. The meaningless rulework design and unsuitable or excessive ornamentation are expressions of an untrained taste. Panelwork should be of simple design with a well-defined purpose, not of haphazard construction that may prevent the best type display. In Fig. 1 there is much of this meaningless extra work which has crowded the type and suggested the use of the undesirable condensed letter. Fig. 2 shows a rearrangement for the type's sake alone that should be the motive in all display composition. The type used is smaller than the original, but the type selection and arrangement makes it much more legible and attractive, and the rule panel gives shape to the page and is not merely an example of ingenious arrangement. We may fittingly apply to printing what John Ruskin said should be required of buildings and men, that "first they do their practical duty well; and then be graceful and pleasing in doing it."

When a type series is used for stationery, the contrast in type sizes must be emphatic to attain satisfactory display. The use of one size alone would be preferable to the bringing together of consecutive sizes, as the latter usage results in an

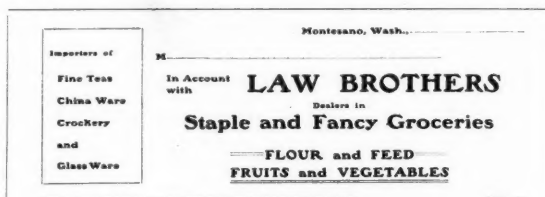


FIG. 3.

assemblage of lines that is more or less a jumble. Only setting the main line in a dominating size will result in that pleasing appearance called good display, or, in other words, good contrast. On stationery, the firm name is generally the line that requires distinction, and the best results will follow the rule of confining the display to that line, making everything

else comparatively small. Figs. 3 and 4 are illustrations of composition in a type series in which the first-named is inferior in appearance on account of lack of contrast. By making a practice of displaying the firm name only, more satisfactory results will follow than if attempts are made to emphasize other parts of the copy. The apparent need of display for

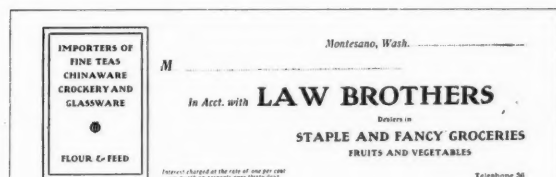


FIG. 4.

various parts of a job is a source of temptation, but the desire to display other things besides the firm name should be repressed; we mean display by increasing type-sizes. The secondary display, if there is need for any, can be more effectively shown by contrast, using some face of different design that harmonizes with the letter used. The type shown, however, does not admit of association with other faces except when used as a contrasting line with some lighter-face type.

In the designing of letters, not only is attention paid to the legibility and beauty of their individual shaping, but also to their relation to each other in the line or page. Good

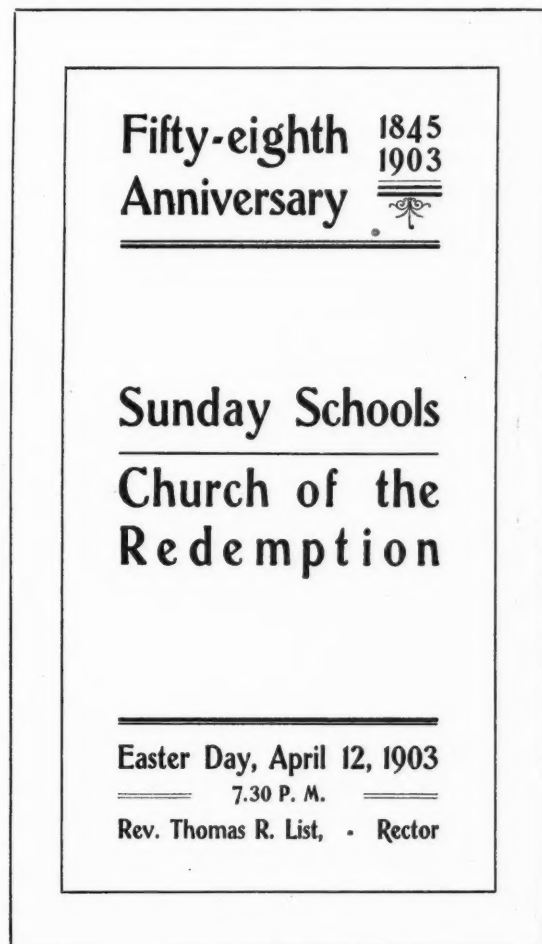


FIG. 5.

Fifty-eighth Anniversary

1845-1903

Sunday Schools

Church of the Redemption



Easter Day, April 12, 1903
7:30 p. m. Rev. Thomas R. List, Rector

FIG. 6.

appearance not only determines the shape of the letter itself, but also the space between letters in the same word, and, in a lesser degree, the space between words and lines. In the making of type the width or set of the letter depends upon what may be called the proper harmonic space between letters in the same word. This spacing, fixed by the typefounder, should not generally be changed by letter-spacing. There are times, of course, when it is absolutely necessary to letter-space, but it is done at the expense of good appearance. There are also type-faces whose appearance is not materially affected by so doing to a slight degree and uniformly throughout the page. But the occasional letter-spacing of a line to fill out a measure and in juxtaposition to unspaced lines destroys at the same time the harmonic relationship of the type and the beauty of the display. In Fig. 5 the partial letter-spacing of the display lessens the distinction of the page, and a more natural arrangement would have avoided the variation of spacing shown. The preciseness indicated by the unnatural spacing of all lines to the same measure and by the division into three parts with equal white space between is contrary to the ethics of correct display, as it would be to good decorative design. Freedom of expression in type display is limited by the medium or materials used, but it should be the object of the compositor to infuse as much naturalness and grace as possible. As reset (Fig. 6), the text-face was used because more fitting, and the arrangement has avoided the errors already indicated.

PRINTING for religious organizations should be plain, neat and dignified, and freakish typography avoided. Text-faces

are very appropriate, if available, on account of the historic association of such letters with religious usage, coming from the times when manuscript, altar and service books were inscribed in styles that were the progenitors of modern type-faces. It was the custom to decorate these books with initials and borders in colors, and as red was a favorite color for this work, red and black is the commonly accepted and most suitable color combination for ecclesiastical printing. In Fig. 7 an appreciation of the suitability of text-faces is shown by their use, but the arrangement is not quite so attractive as a

Young People's Christian Union

of the
Eighth United Presbyterian Church
Fifth and Christian Streets

REV. J. H. WENDT, PASTOR
120 S. Fifth Street

Prayer Meeting Topics

July 3 to December 25, 1904

MEETS EVERY SABBATH, AT 7 P. M.

You are earnestly invited to attend our meetings.

YOU will be made WELCOME.

FIG. 7.

Prayer Meeting Topics

July 3 to December 25, 1904

Young People's Christian Union
of the Eighth United
Presbyterian Church
Fifth and Christian Streets

Rev. J. H. Wendt, Pastor
120 S. Fifth Street

You are earnestly invited to attend our meetings. You will be made welcome. Meet every Sabbath at 7 p. m.

FIG. 8.

simpler and more natural style would have conferred on the page. Fig. 8 is a suggestive resetting entirely in text. There might be objection to its use on the score of legibility, but that consideration is not so essential in work of this kind. In commercial work this contention is right, although some slight loss in readability is more than compensated by greater distinction. In Fig. 8 some freedom has been taken with the matter, transposing the title and placing it at the head. Fig. 7 was printed in red and black, and Fig. 8 was set for printing in two colors, the additional color taking the place of type contrast and giving it distinction. The rules and initial should go in red and the rest in black.

THE less matter there is on a business card the more satisfactory will be the display. It is rather a difficult problem to print on the small confines of a card many qualifying lines and make them all distinctive. All the devices of display must be used to make such a card effective. Type contrast, both in selection of sizes, design and rules, and an appreciation of the

A. W. Briggs,

.. Upholsterer ..

ALL KINDS OF PARLOR FURNITURE MADE TO ORDER.
SPECIAL ATTENTION PAID TO RE-UPHOLSTERING AND
REPAIRING OF ALL KINDS OF FURNITURE.

ALL WORK FIRST CLASS.

FURNITURE PACKED AND SHIPPED. GIVE US A CALL

376 Seymour Street, Syracuse, N. Y.

FIG. 9.

use of white space, are ways of producing the desired result. We show what is intended to be a business card (Fig. 9), although its appearance suggests a small rush advertisement. Of course, the typography of a card should in some degree be affected by the business represented, and the card of a junk-dealer would vary in style from that of a milliner. At the same time it will benefit any business if the card is set in a neat, attractive manner and carefully printed on high-grade stock, and it should be the printer's aim to educate his customers in this direction. Even the card used in house-to-house canvassing by those following occupations like that denoted

on the card shown (Fig. 9) would be rendered more effective and valuable as a business-bringer if set in a more attractive style. The association between the name and the business that it is the purpose and effort of the card to instill will be more

ALL WORK FIRST-CLASS

GIVE US A CALL

A. W. BRIGGS

Upholsterer

ALL KINDS OF PARLOR FURNITURE MADE TO ORDER

SPECIAL ATTENTION PAID TO RE-UPHOLSTERING
AND REPAIRING OF ALL KINDS OF FURNITURE

376 SEYMOUR STREET

FURNITURE PACKED
AND SHIPPED

SYRACUSE, N. Y.


FIG. 10.

quickly effected if the latter is attractive in appearance and display. A more shapely arrangement of the card is displayed by Fig. 10. By placing some of the lines above the name and separating others by rules, crowding and confusion are avoided and greater legibility is attained. A border around a business card is not generally desirable unless the wording is very brief. When much matter is to be arranged it cramps the display, particularly if the card is small. A side panel, however, is a good way of disposing of matter, any special feature being made more distinctive by being so placed. More errors are made in composition by arrangement than by type selection, and a business card is a common sufferer from incoherent and ineffective display.

THE subject on a title-page, if set uniformly in one size, is more attractive, because more natural, than if arranged in two or three sizes. Occasionally, of course, it is more desirable to display a word or words, particularly in advertising printing, or if the title is excessive in length, although in the latter case it is often arranged in a paragraph of capitals or in lower-

THIRD ANNUAL


AUTOMOBILE AND SPORTSMEN'S SHOW



LIGHT GUARD ARMORY
DETROIT, MICH.
FEBRUARY 15th TO 20th, INCLUSIVE
1904

FIG. 11.

Third Annual Automobile and Sportsmen's Show



Light Guard Armory
Detroit, Mich.
February 15 to 20, 1904
inclusive

FIG. 12.

Inland Printer Technical School

Machine Composition
Job Composition
Presswork



A. H. McQuilkin, *Manager*

120-130 Sherman Street
Chicago

Examples of
Job Composition
by Students



G. EVERETT MCCLURE

Fire Insurance
THE TRADERS

Life Insurance
THE
CONNECTICUT
MUTUAL

"YOUR INTERESTS AND OURS"

MORRISON E. MERIAM

The McClure-Meriam Company

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case all of one size. But in a title where there is some doubt whether this or that line is most important, it is better to set it in one size throughout. A conjunction of two or three sizes of type with catchlines between is not nearly so pleasing as the use of one size for everything. A comparison is offered between Figs. 11 and 12. In the former there are several things that conspire against its best appearance. The rulework suggests that the interest taken in its design and composition excluded the type from more than a secondary consideration and subordinated the useful to the merely ornamental. The rules are too heavy for a double panel, crowding the type and detracting from it the distinction that is its just due. This crowding is especially noticeable in the lower panel. The inside rule of the upper panel should have been a lighter face, thus throwing the type into relief by contrast. A rule design, however complex, must be coherent, and every separate piece of rule should be a factor in the development of a pre-conceived orderly design. The ornament or rule that is added after the design is complete is superfluous. The point of artistic completion is passed and the added material is a retrogression. Simple rule designs are most satisfactory in general, because the added ornament is an incumbrance and annoyance to the type it was intended to adorn. To adorn the type should be the intent of all ornament, but it is often misplaced or unnecessary. In Fig. 12 a simpler arrangement and the use of lighter rules does not interfere so much with the type display, and the type itself set in lower-case is not quite so awkward as shown in Fig. 11, chiefly because not crowded by the panel rules.

THE right association of type-faces is one of the problems that confronts the job compositor, and much faulty display is the result of untrained taste in this particular. Ornamental faces should not be brought together, as a rule, nor faces that differ slightly in design, like French and Caslon old-style. The use of one face throughout is the most satisfactory and artistic way whenever possible. Very few faces are designed in reference to association with others, and will dissent and conflict if brought together. Fig. 13 shows this misuse of display. The faces shown do not in the least degree harmonize, and what was intended as a rather pretentious page is marred



FIG. 13.

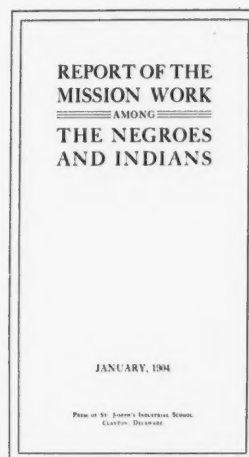


FIG. 14.

by the type selection. Apart from this, the display is too large and the design too ornamental for a title-page of the character shown. A very plain, simple arrangement would have been more fitting. The effect of white space contrast is lost by filling all available space with ornamentation. Pieces of rule, word-ornaments and periods used as ornamental adjuncts at the end of lines are in poor taste, because entirely super-

fluous. In resetting this page (Fig. 14), the extreme of simplicity is shown, particularly in type selection and arrangement. It seems rather bare in comparison with Fig. 13, but it is sufficient and appropriate for a title-page of the subject indicated. The advantages gained in appearance are apparent and have been accomplished entirely by elimination. In place of ornamental rulework and ornament, white space is used to give distinction to the type. In place of the three type-faces of widely different design, a single face is used. Any one of the three faces used in Fig. 13 would have been attractive by itself, but the three together do not make a harmonic trio.

If Fig. 15 is a personal business card, as the wording indicates, in style it resembles a label. The ornamental border is misplaced and the type display, with the largest display lines below the center, is very awkward. The type selection is correct, but its manipulation and the surrounding adornment is

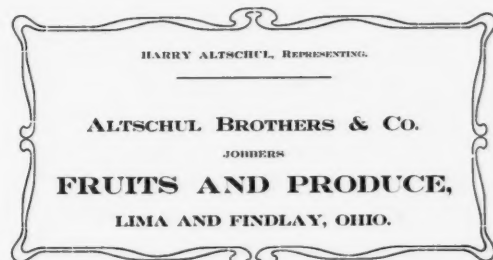


FIG. 15.

all wrong. On any commercial stationery the name is the most important line. On the personal business card this is especially necessary, as association is to be established between the firm and its representative. Of course, a card is in a degree an advertisement, and it is expedient that the product or article



FIG. 16.

handled or made should be emphasized, but in displaying two things there will be conflict, so, for the sake of feature, it is best to display the firm name only. As a matter of fact, display on a card is unnecessary beyond the firm name, as it is not competitive advertising and every thing on it will be read with attention. Plainness and neatness are the most desirable factors in its composition. In Fig. 15 the display is disproportioned. The firm name should be featured and the rest of the lines reduced in size. These changes are shown in Fig. 16. A plain rule border is most fitting for a business card. The name has been reset in a text because it makes an effective contrast with the light gothic used. Contrast is a valuable factor in the production of attractive display, and the text shown can be used advantageously with plain, light-face letters. Both faces gain in distinction by the association. By placing the main line somewhat above the center, shapeliness is attained. Good appearance always requires that the heaviest display should be above the center. This is where Fig. 15 departs from the best arrangement.



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"WHO" AND "WHOM."—J. C. W., Brooklyn, New York, writes: "You will doubtless be surprised when I tell you that I can not comprehend the distinction between the nominative and objective cases. I do not know why it is; but, after reading your remarks on the matter, I was still puzzled to know when to say 'who,' and when 'whom.'" *Answer.*—This is not so surprising as one might think it would be. Probably it is failure to comprehend the distinction that causes so many erroneous uses of the words to appear in print. Hundreds of writers have published explanations of the cases, and it is hardly conceivable that any one of them did not think he had made a clear treatment. Nominative means merely naming, subjective. A noun or a pronoun is in the nominative case

when it is the subject—that is, when used for the person or thing about which something is said; of a person, the agent or doer of the act or action done. Objective means naming as an object. A noun or a pronoun is in the objective case when it is the object of a verb or a preposition—that is, when used for a person or thing which is acted upon; of a person, the one to or on whom the act or action is done. In the simplest arrangement of the words, it is very easy to use them correctly. Thus, we speak of one who gives something, and of one to whom it is given. But when the words are otherwise arranged, and when additional words are used, the distinction is not so obvious. Yet even then it may easily be determined by noting whether the pronoun is used for an actor or agent or for something acted upon; for the first the right word is "who," and "whom" is right for the other.

NEED FOR NEW VERBS.—The *St. James's Gazette* says that "we want popular verbs for several operations introduced by modern science. The X-rays, the Finsen treatment for lupus, the operation of radium for cancer, and what not—what are the words for these?" It seems likely that, if the need for a single verb for any of these ever becomes pressing, some suitable word will be found. Meantime why not rest satisfied with the phrases we now have, as "treated with X-rays," etc.? Such cases do not yet seem to present an urgent demand for single words, as their mention is not sufficiently frequent, though it may become so.

SPELLING.—Following is a letter from H. C. Hensel, Chicago: "In an article by Prof. Brander Matthews on 'The Development of the English Language,' the author reviewed the many evidences that the English language is becoming a world-conqueror, and urged that this is an added reason why some plainly desirable changes in the spelling and pronunciation of words be adopted, especially in the matter of omitting letters that are not only silent, but incongruous in the appearance of words. Unfortunately, he has followed the practice of all other leaders in this line of thought by insisting that as a first requisite for an effort to correct these abuses the writing public shall adopt 'altho' and 'thru.' I am out of patience, and it is time some one should tell these so-called reformers that the writers will never, never, never adopt 'altho' and 'thru.' Their battle-flag for twenty years has borne these words, yet neither has been adopted to any noticeable extent. They have said in effect that the silent letters in these words are so palpably useless that if writers refuse to adopt the change there is no hope for other corrections. They have said, recognize our efforts by accepting these changes and we will offer others and astonish you with the improvement in our language. But the writers have replied that these particular changes do not appeal to them and they will not adopt them. They do not know why, but a deadlock comes with the reformers' 'You must' and the writers' 'We won't.' Their attempt to force these words upon the people has cast discredit upon every effort to correct faults in our language.

"Why? Because the people do not care for phonetic spelling, a spoiling of our language by abbreviations that sacrifice the appearance and meaning of words. We have the best language on earth, and while a little trimming and revising is desirable, it would be folly to ruin it by reducing it to a system of shorthand. This particularly applies to the two words in dispute. 'Thru' does not mean 'through.' It is one of the beauties of the English language that the spelling and pronunciation of a word conveys the idea independently of the memory of the meaning of the word in the listener's mind. One who does not understand the language, by careful attention, can understand the character of a conversation by the pronunciation of the words. For instance, no one can pronounce 'love' in ordinary conversation and create the impression that war or hatred or murder is being talked about. War sounds like war. One would never think of 'swift' if 'hesitate' were pronounced, no matter if the words were not

known. So it is with 'through.' The meaning of the word is the opposite of anything as short, as quick, as tense as 'thru.' To understand this word one must, in his subconsciousness, realize that the matter or article enters into and passes through something. While one perhaps can not pronounce 'thru' differently from 'through,' there is an involuntary, a jerky attempt to do so. At least there is a lack of that infinitesimal pause in our consciousness that gives us in the use of the word that full realization of its meaning that is so precious a part of our language. The same argument is true of 'although.' In the pronunciation of this word there is a pause almost equal to that where a comma is used. The meaning of the word implies a change of ideas. In real meaning it is almost as strong as saying: However, I do believe. To cut down this word merely to leave out letters because they seem to be useless is to influence the pronunciation unfavorably.

"The use of words is to convey ideas. I believe that 'although' conveys the idea better than 'altho,' and nearly all the writers seem to agree with me in spite of resolutions, and in defiance of the fact that an aggressive battle for these two changes has been waged for twenty years.

"See how readily the people have given up and nearly forgotten waggon, centre, economics, etc. A change that appeals to the people of this country as a wise one is readily adopted if there be only a leader to make the suggestion.

"Another illustration of the refusal to change the spelling of a word because of the fullness of its meaning is found in the word 'honor.' Americans quickly adopted it, the English have persistently clung to the old spelling. Why? Because the word has a different meaning to each. When the Englishman pronounces the word 'honour' he means something exalted, something unusual; it has within it all the traditions of family and state. It is something to be proud of, something to defend. But when the American says 'honor' he means something that is a matter of course, something usual, a short, snappy, there-is-no-chance-for-argument sort of feeling. The 'honor' of our flag—yes, we will scrap for it in a minute. The 'honor' of my name—hit the man and let him apologize afterward.

"It seems to me that the reason why the English language is becoming a world-conqueror is because of the unusual strength and diversity of meaning of so many of its words. It is an education to be able to speak the language even fairly well. With no other language is the subconsciousness so alert. The brain is active in thinking of much that may be unintentionally expressed as well as finding the best words to convey the ideas. No other language contains the possibilities of double meanings, of play upon words, of shades of meaning, of emotions. Since practice brings strength to the brain as well as to the muscles of the body, the mere use of our language is a constant schooling. The natural result is that those who acquire the language also acquire an educated and alert subconsciousness, and this is bringing the English-speaking people into the rôle of world-conquerors.

"We owe it to the people who are being introduced to our language, as well as to ourselves, to trim it of some of its absurdities, such as the *d* in Wednesday and the *r* in February. There should be a recognized authority to recommend such changes, but this authority must be sensible and practical rather than extremists who offer changes more ridiculous than the acknowledged faults they condemn. We have had many attempts at establishing such authority, even the great national convention of teachers having passed resolutions on the subject. Unfortunately, all have made the same mistake of insisting upon the adoption of 'altho' and 'thru,' and the people persistently refuse to adopt either. Let the word-reformers drop these words and recommend others, and we may see more changes adopted in a year than have been made in the past twenty years.

"It is understood, of course, that dictionaries can not be recognized as authorities to recommend changes in words.

Dictionaries are histories, not authorities except as they are recognized in the absence of better information. They record the opinions of eminent scholars that a certain spelling and pronunciation of each word is accepted by a majority of the best writers. There has been some effort to force them upon the people as the supreme authority, but many failures show that the common sense of the people is superior to the commands of the dictionary-makers. There are changes being constantly made, however, and we need more of them, and if



READY TO FOCUS.

Photo by Charles Lowater, Spring Valley, Wisconsin.

there were a recognized authority to make reasonable suggestions, the people would eagerly take up with them and the dictionaries would follow with the revised spelling and pronunciation."

CAPITALIZATION.—Miss Gladys Walton, St. Louis, Missouri, contributes the following remarks on capitalization: "It has been observed recently that some of the leading newspapers—newspapers of world-wide circulation—have degenerated to lower-casing the initials of all but the first word in the names of corporations, associations, and the like. The Brooklyn Rapid Transit Company, for instance, appears as 'the Brooklyn rapid transit company.' Printing this name in this way makes it impossible to tell, without the possession of extraneous information, whether the writer means the company in Brooklyn which provides transit for passengers in a rapid manner, or a corporation having the name of Brooklyn Rapid Transit Company. For this and similar reasons, it is evident that to capitalize only the initial letter of 'Brooklyn' in this name does not clearly indicate that 'The Brooklyn Rapid Transit Company' is a corporate name. An example of even greater ambiguity arising from the failure to capitalize the initial letters of all important words in the name of a corporation, association, or the like, is to be found in the practice of leading newspapers in printing the name of a certain country club, in the vicinity of one of our big cities, with no capitals at all. The name of the club is the 'Country Club,' but it appears in the newspapers as the 'country club,' which could be taken to mean any one of the numerous country clubs situated in the suburbs of that city, such as, for instance, the Normandy Golf Club or the Glen Echo Club, each of which is, speaking descriptively, a country club. *Lower-case initials speak descriptively*, and (to use a logical phrase) not for the purpose of detonation. It has long been the rule and custom to capitalize the initial letter of each important word in the name of a corporation, an association, or the like, and, when the best newspapers, which stand as criterions for all newspapers of lower standing, depart from so beneficial a custom, they introduce a pernicious practice, which is contrary to reason, as above shown, and which ignores one of the require-

ments of good printing, as will now be demonstrated. In this day, when our library tables are swamped with newspapers and magazines, dealing with current events, and the publishers are sending out a continuous stream of books that people think they must read, it is far more than any one can do, no matter how rapid a reader, even to scan all that comes from the press. Evidently, then, that one may read the greatest possible amount of published matter in the limited time at one's disposal, in order to keep abreast of the times, it becomes incumbent upon the printer to make use of every aid to reading and understanding that has been or may be discovered, in order that his publications may be as clear as possible and void of unnecessary ambiguity, to the end that the thoughts contained therein may be comprehended at the first reading. That he should not discontinue any of the known helps, such as the one under discussion, is even more evident. To be sure, many centuries ago whole manuscripts were written in capitals, with each letter placed close to the preceding one, so that there was no break in the long manuscript, no division between words or sentences, and no punctuation; and, with care, scholars are able to decipher them. The introduction of diacritical aids, however, from time to time, has been a great improvement and advantage. Not the least of these advantages is the capitalization of the initial letters of proper nouns or words used in a special sense, for the purpose of attracting particular attention. By repeated readings and concentrated thought, one might be able to deduce that by the 'country club,' in the example given above, is not meant the Glen Echo Club or the Normandy Golf Club, but the Country Club; that "the Brooklyn rapid transit company" must be understood to be the corporate name of that company; and that by the "St. Louis manufacturers' association" is meant *The St. Louis Manufacturers' Association*, and not The St. Louis Industrial Association, which it might well be taken to signify, for the latter is an association of St. Louis manufacturers. We of the twentieth century, however, have not time to speculate on what the newspapers mean. We read the daily, weekly, and monthly publications, but especially the daily newspaper, that we may know what is going on in the world, and it is the printer's duty, especially in the ephemeral publications, to facilitate as much as possible our reading, that we may become apprised of the greatest number of current events, without undue subtraction of our time from the more important matter of the reading and study of good books, and, above all, that weighing and considering of them which Lord Bacon advises."

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That, with the clutch in action, there should be one thirty-second of an inch between fork and collar on shaft.

That the spring tension of the clutch should exert a pull of about sixteen pounds.

That tension may be adjusted by the bushing in end of driving shaft in the new machines—stretching the spring in the old.

DURING the last ten days of April the London Monotype agency sold twenty machines. In one English city the Monotype casting machine is operated by a woman. So far as

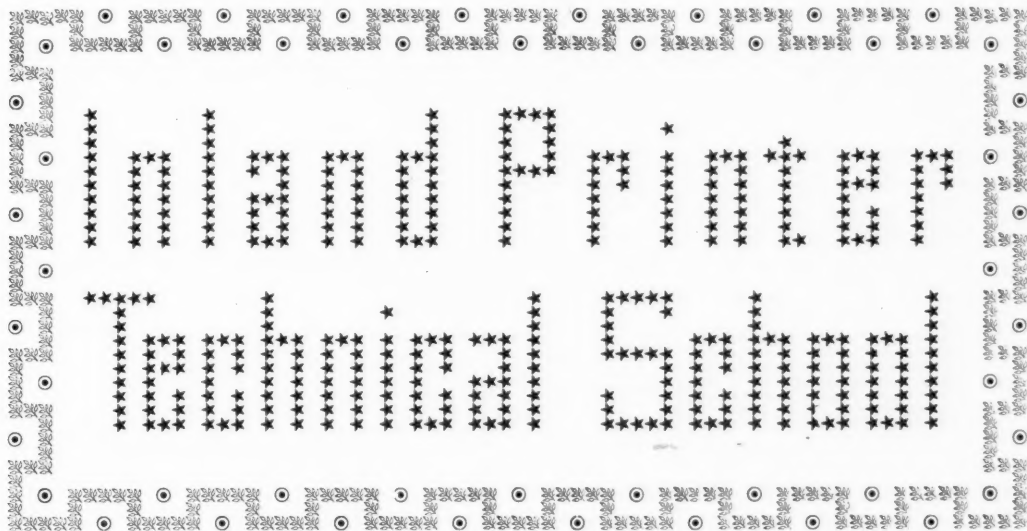
known this is the only instance in which a man is not employed in this capacity.

DURING the months of May and June ninety-six Monotype casting machines and 126 keyboards were sold, and the totals for the first six months of the present year amounted to 241 casters and 311 keyboards.

FLAT ROLLERS.—L. A. B., Moundsville, West Virginia, writes: "I would like to ask what should be done in case the rollers that follow the cams numbers 1, 4, 5 or 6 on the Linotype should stop now and then when they ought to be moving with the cams, thus making the roller rough or worn in places? What is the cause?" *Answer.*—Failure to properly oil the machine causes flat rollers. The rollers which rest on the cams should be watched and their pivots carefully oiled to prevent them becoming dry and binding the rollers. Other-

the keyboard, they use two or three slugs to pound on the top of the magazine. I have often complained of this to the manager, but he overlooks it. Pray tell me how many, if any, have to put up with such annoyances as these for the magnificent sum of \$18 per week."

OIL BURNERS.—J. P., Philadelphia, asks: "(1) Has the Government any double-magazine Linotypes at the Government Printing-office at Manila? (2) Describe the care and adjustment and grade of oil used in the Linotype oil burners; also amount of oil used per hour." *Answer.*—(1) The Government Printing-office in Manila has four pica machines (Model 3). It has no double-magazine Linotypes. (2) Coal-oil burners for Linotypes must be cleaned daily to get the best results, especially the ring into which the oil drops and where it is converted into gas. Carbon forms here and must be



LINOTYPE BORDER DESIGN.

Composed by Student in Machine Composition Department of Inland Printer Technical School.

wise in a short time a flat place will be worn on the roller and adjustments will be affected.

FOR TABULAR WORK.—M. F. Britt, of Terre Haute, Indiana, a Linotype operator, has patented a matrix-stick for justifying table headings in Linotype work. Any one who has had occasion to set tabular matter on the Linotype realizes the difficulty of accurately justifying the headings over the columns. Mr. Britt's device will materially assist in this particular. He provides a steel stick not unlike a regular composing-stick, with a slot in which a slug can be clamped. One side of the stick is adjustable and can be set to line with the figures in the column on the slug, and the matrices justified to exactly align with the figure columns. Each column can be separately justified, and when the matrices are placed in the machine and the slug cast, headings and figure columns will be in exact alignment. The device is being patented.

A NEW SOURCE OF TROUBLE.—K. F., a New Jersey martyr, writes: "I take the privilege of asking, through your magazine, how many of your readers have trouble as I have. In the plant where I am employed there are five machines, four of which are operated by girls (they have not the least idea of the printing business or the mechanical parts of the machines), the other one by myself; I fill the bill as operator-machinist. These girls continually use the screw-driver and alter adjustments, such as the adjustment in the spaceband box, the separator adjustment and pot governor; also, if a matrix does not respond at first tap (I mean first pound) on

removed. If metal-pot leaks, this ring will catch the metal and cause oil to overflow. The flow of oil to burner must be only sufficient to be properly converted to gas. The governor which regulates the feed of oil after metal is hot works on the same principle as the gas governor, and the needle-valve regulates the flow. About one gallon is consumed in twenty-four hours, if burned continuously. Any good quality of oil can be used.

LOOSE SPACEBAND SLEEVES.—G. R., California, writes: "Will you kindly furnish me, through THE INLAND PRINTER, a minute description of the wheel mentioned by J. E. E., Washington, D. C., for cleaning bands—thickness of felt on hub, and its quality or density, as compared with the felt used for soft packing on country cylinder presses. Also, with reference to what he says about the bands (when sleeves are loose) going into vise one-thousandth of an inch shy; are they not planed to back of vise with the matrices when pot comes up first time? Kindly explain just where and in what manner the hair-lines are produced by the loose sleeves. Excuse my obtuseness, but I hanker for the root of this matter." *Answer.*—A buffing wheel as described by our correspondent can be made by cutting about two dozen circular pieces, about five inches in diameter, from such felt as mentioned, and mounting them between washers of three inches diameter bolted together on a shaft. Our belief is that a buffing wheel is not the best means of polishing spacebands. The letter was published for what it was worth and for the

sake of bringing about a discussion of the subject. Loose sleeves would seem to have little to do with causing hair-lines, but improperly repaired bands a great deal.

LETTERS NOT DROPPING.—An operator writes: "The machine on which I work is very old and worn. The day man and I have gone over it carefully and adjusted many parts. Our worst trouble has been with the escapement, apparently. For instance, if the lower-case 'e' is held down, the keyrod will move up and down for some time and then suddenly lift but part of the distance one stroke. The pawls and verge we replaced with new ones; we put on new rollers and the 'e' cam is a new one. The cam revolves all right, but there is still that occasional hesitation that results in an occasional transposition. At a venture we changed the triggers last



SIMPLEX ONE-MAN TYPESETTER IN "BOX OF CURIOS" OFFICE, YOKOHAMA, JAPAN.

night, finding the 'e' cam trigger worn more than the rest. The day man told me to-day that it worked all right. Could that, or dirt about the trigger, have caused the trouble?" *Answer.*—It is difficult to say without being on the spot what prevented letters from dropping. Frequently this is caused by keyboard rollers being speeded so high as to cause escapement to reverse so rapidly as to catch second matrix before it has time to slide over the pawls. This is aggravated, of course, by dirty matrices or magazine, or damaged or bent matrices. The triggers can have nothing to do with it. If too stiff a spring is used on the keyrod to restore it, frequently the rubber roll will be compressed and the keyrod thus prevented from making full up stroke.

IMPERFECT FACE ON SLUG.—L., New Jersey, writes: "I am sending you in separate package four Linotype slugs. The faces of three of them are imperfect on right-hand side. We can not lay the blame on the metal, as the face of the fourth slug, taken from another machine using same metal, is all right. The holes in mouthpiece were clear when slugs were made. The face of slug would be just as imperfect were metal hotter. The mouthpiece has been removed and all dross cleaned out thoroughly, with no lasting good results. Putting

blower on the mouthpiece does not cure the trouble. Burners have been thoroughly cleaned. It looks like a simple case of cold metal, or obstruction in mouthpiece, but it is neither. The obstruction is behind the mouthpiece and not always up against it, and will form again very shortly after being thoroughly cleaned. No trouble with other machines using same metal. Dross is skimmed from metal regularly. I notice I am getting the benefit of only half of the last hole in mouthpiece, but that is not the cause, for it has been so only two days, while the bad face has been with us many weeks."

Answer.—The last sentence of the above letter contains the key to the trouble, notwithstanding its disavowal by the writer. Every hole in the mouthpiece must show full and round on bottom of slug. Especially must the end hole be fully exposed to mold cell, otherwise the thin stream of metal which enters the mold will chill before it strikes the face of the matrix. If the face of slug was bad when mouthpiece holes were in proper position, the cause must have been in stoppage of holes by dross or dirt. In remedying one cause the second was created when replacing the mouthpiece. A tough steel wire can be used to open holes in mouthpiece without removing it, by lowering vise to second position and drawing mold forward and grasping the wire with a pair of pliers and tapping it with a hammer. Withdraw the wire after each tap to prevent it getting stuck in the hole. Extra heat applied to the mouthpiece will help to dislodge dross from holes.

LINOTYPE ADJUSTMENTS.—G. E., Maryland, writes: "Kindly give me following information through your valuable column: (1) What is the exact distance between the eyebolts of first elevator connecting link? There is a measurement for this but I have forgotten. (2) When above adjustment is obtained, how should first elevator cam roller be adjusted? Should this be made when machine is normal or at some point in action? (3) In the machine I am on, after the cast has taken place, the pot is often held up by plunger seeming to bind in well, and then goes back with a thump. Plungers are cleaned twice daily, so I am not bothered with dirt. Plunger has a couple of bright spots which indicates binding somewhere. Can it be that it swells, or is it the well needs cleaning? (4) When mold-turning square bush does not fit close to cam shoes and they (the cam shoes) have to be moved closer, is there any rule to follow so that mold wheel will lock up on bushings without friction. I have moved cam shoes on one machine as close as they could be moved and there is still some friction when going on pins." *Answer.*—(1) The first elevator connecting link should be adjusted so that there is a space between shoulder of top screw and top of spring chamber of three-quarters of an inch, and three-sixteenths of an inch at bottom between shoulder of screw and bottom of chamber. (2) The first elevator lever can now be adjusted, after slacking the screw in bottom of first elevator slide, so that the cam will drive the elevator about one-eighth of an inch above the point where guide block on second elevator transfer slide meets guide on first elevator head. This adjustment is made by the screw in the auxiliary lever when elevator is at highest point. Then adjust the screw in bottom of elevator slide to cause guide blocks to match. (3) Plungers swell and wells in pots warp with the heat, so plungers will bind occasionally, though clean. A little dressing at the bright spots will relieve the binding. (4) The brake on mold-turning shaft should be kept adjusted to hold shaft steadily. Ejector slide should be adjusted high enough by screws which raise the plate so that mold disk rises slightly when going on to locking pins.

TRIMMING KNIVES AND OTHER TROUBLES.—An operator-machinist in the West writes: (1) "I took off a pair of old knives (low ones) and put on a pair I found in the office that were high; had the old ones ground, but too much was taken off back knife, so it would not set up enough to trim. Had

quite a time with knife-wiper, but got it to work all right. The old knife being low and the new one high, the knife-wiper had to be built up so it would run flat up and down. I will enclose slugs that you may see my trouble. The nine-point slug measures .126 at top, but lower down it is thinner. Now the back knife is trimming as close as I can set it and not cut off the tops of the capitals, for, as you see, there is no 'hang over.' It just started since I changed knives, but can not see where the knives have anything to do with it. I took off mold and set up plate as far as it would go; machine is locking true, as far as I can see. Another thing is, the slug hits the plate guide on the knife, and also on bottom guide that fits on the pins in the knife block, thus battering the end of the slug. I remedied this by fitting a brass piece on the lower screw that sets back knife so it could not hit the opening between bottom guide and back of knife. (2) What causes letters to jump out of assembler and also to assemble a thirteen-em line all right and stop star-wheel and not assemble on a twenty-four-em line?" *Answer.*—(1) The knives have been improperly ground and the right-hand knife gouges into the ribs and does not trim them evenly the entire depth of the slug. The knives must be sharp, but not have a razor edge, and it is most important that the faces of the knives through which the slugs pass have a parallel surface a short distance from the cutting lips. (2) Matrices will rebound from the assembler when the friction on assembler slide is worn and it fails to hold the slide firmly, or it may be caused by the points of the assembler-chute spring being bent too high, or too much space between assembler rails and chute spring. If star-wheel stops when assembling long lines, it is because the friction spring on the star-wheel shaft is slipping and needs attention.

THE DOUBLE-DECKER.—A graduate of the Inland Printer Technical School writes the following interesting letter: "I remember an instructor in the Inland Printer Technical School once stated that the little things are the most difficult and the simplest the most inexplicable. I have realized the truth of that, three times at least. The first was while working on the 'double-decker.' The upper magazine worked all right, but the matrices clogged in the channel entrances of the lower magazine with every line. I tried everything I could think of, finally even attempting a readjustment of the position of the magazine, to no avail. After hours of tinkering, I discovered that the matrix guard of the lower magazine was thrown over. It sounds ridiculous, but the presence of the upper magazine makes the oversight easier. What promised to be a question worthy study was as follows: An old set of matrices had been discarded. A new set was provided, but failed to feed from the distributor-box, save by fits and starts. The font distinguisher of the machine had been broken long before and removed entirely. The lift was correct. At last the cleaning of the distributor-shifter slide buffer obviated the difficulty. The old matrices were worn sufficiently to permit the buffer to incline them at a slight angle and yet they passed from the box to the screw. Again, the vise automatic failed to do its duty. An effort to adjust it failed. At times a thin-space would throw off the clutch; again, a line loosely spaced would stop the machine; and, again, a brevier slug beneath the elevator head would fail to check it. A long course of reasoning from cause to effect and vice versa failed to discover the trouble. At last it was discovered that the vise-automatic stop-rod pawl spring had been left out. This caused the erratic performance, and, on being replaced, the adjustment was perfect. These are little things; so little I confess they escaped me for some time. The big things are easy to see and understand, even if they are hard to remedy. A word regarding the double-decker. I believe it is advantageous to a large newspaper plant, as one of a battery, to be used exclusively as a head-letter or special machine. In job offices, where there is much work requiring two special fonts, it is a good thing. Personally, I would prefer the single-magazine Linotype, and

I believe the advantages it has will outweigh the deficiencies. The addition of very considerable quantities of belting, the extra wheels, screws, etc., make it impossible to run the double-decker as fast as the single-magazine machine. Changing, where one has extra magazines on hand (almost a necessity), requires ordinarily about three minutes, I believe. With the double-decker the change requires, say, ten seconds, providing that you wish merely to change to the other type in the mill, and to the same measure or body you have been setting, or to one which you have on the other side of the mold disk. As a head-setting machine it would be a wonder. I have never seen a test, but I believe an operator could make time in a week by using the single magazine, over a week with the double magazine, on an average of three changes a shift. The double-decker is a marvel, an admirable example of construction, but, except in a few cases, I believe the old style is more practical for the average newspaper or job office. The keyrords of the double-decker are difficult to place (I speak from experience), and the tortuous course of the lower-magazine matrix is something worthy of awe. One wonders that it gets around without being lost. Matrices frequently clog in the distributor chute, and I never found it in my heart to blame them. Sometimes they clog in the lower-magazine assembler chute, but not so often. When they do it is like fishing in a well to get them out. The difficulty in getting at some of the parts, and the stygian darkness of the inside of the under magazine, add to the list of disadvantages. The casting apparatus is practically the same as the smaller machine, of course. To sum up, the double-decker costs more, weighs more, is more complicated, is harder to care for, requires more power, is unhandy to work with (from a machinist's point of view), is more easily put out of commission, is higher, and consequently requires greater work and "lift" in changing magazines, and has two chances to "buck" for every one of the single-magazine machine. Over against that are the advantages of being able to change from one face of type to a second and back again with the stroke of a lever. Give me a late model, single-magazine machine, with as many extra filled magazines as are necessary, and I will not envy the man with two machines in one."

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Magazine.—J. M. Cooney and H. L. Totten, Sherman, Texas, assignors to Mergenthaler Linotype Company. No. 759,501.

Spaceband Buffer.—J. N. Crofut, Brooklyn, New York, assignor to Mergenthaler Linotype Company. No. 759,502.

Magazine for Linotypes.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York city, New York. No. 761,289.

Linotype Mouthpiece.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company. No. 764,116.

Linotype Distributor Box.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company. No. 764,133.

Linotype Assembling Mechanism.—J. Tunaley, Derby, England, assignor to Mergenthaler Linotype Company. No. 764,167.

Linotype Matrix for Music Characters.—John Broadhouse, London, England. No. 764,793.

Perforated Paper Controller.—Maurice Wehrin, Paris, France, assignor to Compagnie Internationale de l'Electro-Typographie, Meray & Rozar, Paris, France. No. 765,057.

Automatic Clutch for Typesetting and Composing Machine.—Same to same. No. 765,058.

Type Casting and Composing Machine.—Same to same. No. 765,059.

Typesetting Machine Die-case.—G. A. Goodson, Providence, Rhode Island. No. 765,775.

Typesetting and Setting Machine.—J. C. Fowler, Baltimore, Maryland, assignor to Castotype Machine Company, Chicago, Illinois. No. 765,965.



BY O. F. BYXBE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50 postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

JOHN M. REED, Humeston (Iowa) *Advocate*.—The ad. of Mr. Kibben is set in good taste, except that the display at the bottom should have been in contrasting sizes.

THE Philadelphia *Public Ledger* has a unique way of proving that it has the largest circulation in the home circle, when it states that 5,164 deaths and 153 marriages were advertised in its columns during the year ending June 1. This is considerably in excess of any other Philadelphia paper, and the

Ledger claims that whereas this business is not solicited "the only possible influence is the preference which the family feels for any one particular newspaper—hence where this preference is so very marked among all the families who have occasion to announce deaths or marriages (and they certainly constitute the mass of the community that stands for something)—that newspaper must have the preference and greater circulation among that mass."

SOLICITING subscriptions with a rural mail wagon is rather a unique idea which is being utilized by the Nevada (Iowa) *Journal*. The wagon is of the usual size and appearance and appropriately lettered. It is being driven about the country by a *Journal* representative, who solicits and collects subscriptions and advertising and tacks up *Journal* advertising matter.

W. C. DEMING, publisher of the *Wyoming Tribune*, Cheyenne, Wyoming, recently completed a very successful cowboy contest, in which five prizes were offered, including two trips to the World's Fair. Twenty-five votes were allowed for each 50 cents paid on subscription, and as 219,186 votes were cast, it would indicate that the receipts were something over \$4,300. Mr. Deming writes that the contest "has had the excellent result of making the

Tribune practically the only paper with a general State circulation, as the greater number of the new subscribers were ranchmen whose subscriptions have been hard to get, as they live in such isolated places that soliciting is very expensive.

PROFESSIONAL cards are always difficult to display in a uniform and artistic manner, and the accompanying reproduction (No. 1), greatly reduced, from the Brodhead (Wis.) *Register* gives a striking illustration of what can be done with but little effort. It

might be possible to have the type used more uniform in style, but the omission of column rules and general arrangement is certainly commendable. The Biloxi (Miss.) *Herald* uses a neat style for this class of ads., following the same style of

Office Hours—8:30 to 12; 1 to 5

Dr. A. B. RUSS
DENTIST

Office over Picard's Emporium

Successor to D. A. Nash

W. WILLIAMS
DENTIST

Office in building formerly occupied by Bank of Biloxi

Telephone 274

Smith's Stable

F. McCOY, M. D. C.
VETERINARIAN

TREATS ALL DOMESTIC ANIMALS

FIG. 2.

GREEN COUNTY BANK CAPITAL AND SURPLUS \$100,000.00 Interest paid on deposits in savings Department. Consultation hours and every convenience for customers. H. C. PETRA, Pres. A. S. MOORE, Cashier. EDWIN B. COLE, Asst. Cash.	DR. C. J. LYONS DENTIST. All work fully guaranteed. Charges reasonable. BRODHEAD, WISCONSIN.	DR. W. B. PARKE, Physician and Surgeon. Office and Residence East. Feelings and Services to East of Wisconsin. City and country calls promptly answered. BRODHEAD, WIS.	BRODHEAD ROLLER MILLS P. BLISS A. SONS. Rollers in Grain, Flour, Meal, Shorts, Hullings, Bran, to Mill, City Meal, Cracked Corn, etc., etc. BRODHEAD, WIS.	A. J. Wagner THE CORNER DRUG STORE Prescriptions a Specialty Cut Flowers. Phone 48.	GEO. BREZEE DEALER IN Marble & Granite Monuments Bath Case Work and Tiles Estimates Courteously Given JANESVILLE, WIS.
DR. T. W. NUZUM, J. SUTHERLAND, J. B. RICHARDS, GENERAL Physicians BRODHEAD, WISCONSIN. Office Hours: 9 to 12 a.m., 1 to 5 p.m. and 7 to 9 p.m. Telephone Nos. 1, 2, 39 and 100.	JOHN KOLLER, JR. Tonsorial Artist. Special attention to all branches of the business. Ladies' Hair. BRODHEAD, WISCONSIN.	Barber & Co. FURNITURE AND UNDERTAKING Largest Line. Phone 133.	Hamilton Bros. ART PHOTOGRAPHERS The Finest Work. Low Prices. Exchange Square.	J. A. KOLLER SURGICAL DENTIST. Bath Rooms in Connection. First Class Work Guaranteed. BRODHEAD, WISCONSIN.	Robert Willis, M. D. HOMOEOPATHIC PHYSICIAN OFFICE HOURS: 1 to 2 p.m., 5 to 6 p.m., 8 to 9 p.m. BRODHEAD, WIS.
C. E. Doolittle GRADUATE JEWELER AND OPTICIAN Two Doors North of Green County Bank.	Heddes Lumber Co. ALL KINDS OF LUMBER Get our prices. Opposite depot. Phone 101.	Cobb & Brooks, ALL KINDS OF HARDWARE Pumps and Windmills. Repairing Promptly Done.	BARTLETT BROS. Manufacturers of the Celebrated Bartlett Wagon & Carriage. All year work guaranteed. BRODHEAD, WIS.	Dr. E. W. Fairman PHYSICIAN AND SURGEON. Calls received in office—spring and fall. Night calls promptly attended to. Ladies' block.	Olsen Bros. GENERAL BLACKSMITHING Large Imposition, Carriage, Oak Frames, and Iron Structures. Agents for Northern Land.
DRS. FLECK & MITCHELL PHYSICIANS & SURGEONS. Office over Macfarlane's store. Brodhead, Wis. Office hours: 9 a.m. to 12 p.m., 1 to 5 p.m., 7 to 9 p.m.	Dr. H. D. Kirkpatrick, Dentist. Office over Doolittle's Jewelry Store. Phone No. 262.	S. MASCHLER BRODHEAD'S LEADING CLOTHING AND GENTS' FURNISHER.	Dr. G. S. Darby Physician and Surgeon. Office South Side of Square over Hillier's Store. Phone—Office 21, Residence 35. All calls promptly attended.	F. R. DERRICK, Insurance and Real Estate Agent. Representative of the Leading Insurance Companies of the State. Many desirable policies and city property for sale.	Dr. C. C. Everly, V.S. Veterinary Surgeon and Dentist. Borough Graduate (Iowa). Veterinary College and Registered Veterinarian. St. Mary of Wisconsin. Office at Kemper's Livery. Phone 90. Calls promptly attended to.
E. C. Stewart & Co. PRINTERS AND UNDERTAKERS Picture Framing. Crestor St. Phone 90.	C. F. Engelhardt HAND MADE HARNESSES Finest Workmanship. Lowest Prices. Center St.	DR. FRANK DAVIS DENTIST Narrow Office (also administered for the denture, extraction, and similar office over Kibben's Store. Center St. - Brodhead, Wis.	K. O. LOFTHEUS, INSURANCE Office Over Bank of Brodhead.	FRED W. FISCHER, Marshall, Wis. Piano and Pipe Organ Tuning and Repairs. Leave orders at Doolittle's, C. E. Doolittle's or New York Hotel.	YOUNG HOTEL, E. T. McClure, Prop. Only First Class Hotel in the City. First class, home, clean, heated European. Rate \$2.00 Per Day.
					BURR SPRAGUE ATTORNEY AND COUNSELLOR. Office in Leslie's New Building. BRODHEAD, WIS.

FIG. 1.



Copyright, 1904, The Inland Printer Co.

IDYLLS OF THE COUNTRY—No. IX
FOOD FOR KIDS

type very closely, as shown in the three ads. reproduced (No. 2).

AD-SETTING CONTEST No. 16 was announced last month. It is sure to prove most instructive, and those who overlooked the announcement should refer to the August number and get in their specimens, which must reach me before September 15.

JO BROOM, Auckland, New Zealand, writes as follows:

O. F. Byrbee:

DEAR SIR,—With this mail I have sent you two proofs of a newspaper ad. recently set by me. The one marked "A" represents the ad. as first displayed and submitted to the advertiser, and that marked "B" as it finally appeared when altered according to his instructions. Will you kindly state if and where the first arrangement was faulty, and if the advertiser's arrangement was an improvement. Yours sincerely,

JO BROOM.

The two ads. are reproduced, much reduced in size. There is no question but that A is the better ad. The omission of the

regular custom which does not appear to have anything to commend it. The *Tribune* is a bright, newsy paper, well put together and nicely printed.

Pilot Point (Tex.) *Post-Signal*.—The first line of the display head in your issue of July 6 is too small. Always write the first line short enough so that it can be set in type that will not be overshadowed by the body of the article. The better way is to select a standard letter for display heads and write the heads to fit the type, instead of finding a type which will fit the head. Items of correspondence should be graded as carefully as those under "Purely Personal."

Oneida County Gazette, Whitesboro, New York.—I can see no improvement since your paper was criticized in May.

BRONSON & NICHOLS, publishers of the *Thomas* (Okla.) *Tribune*, sent out the following unique circular, soliciting advertising for their anniversary edition, which they characterize as a "business getter." It is certainly original and straightforward, and should at least arrest the attention of a prospective advertiser:

The Best is the Cheapest!!



You may WEAR any quality you please, but you should never EAT anything but the Best, especially in Butter.

It is Economy to use only the Best. You will avoid disappointment if you refuse to accept substitutes which are said to be "quite as good."

World - Famous Butter

These Brands are the Best!!



They are sold by all Storekeepers and Dairymen throughout the Province.

THE NEW ZEALAND DAIRY ASSOCIATION, LTD.
WHOLESALE DEPOT: WELLESLEY STREET, AUCKLAND.

A.

The Best is the Cheapest!!



You may WEAR any quality you please, but you should never EAT anything but the Best, especially in Butter.

World - Famous Butter



It is Economy to use only the Best. You will avoid disappointment if you refuse to accept substitutes which are said to be "just as good."

THESE BRANDS ARE THE BEST

They are sold by all Storekeepers and Dairymen throughout the Province.

THE NEW ZEALAND DAIRY ASSOCIATION, LTD.
WHOLESALE DEPOT: WELLESLEY STREET, AUCKLAND.

B.

cross rules from B causes the ad. to lose in balance and attractiveness, and the setting of "These brands are the best" in such large type detracts materially from "World-Famous Butter," which stands out nicely in A, while in the latter ad. proper prominence is also given the first-mentioned clause.

CRITICISMS.—The following papers were received marked "For Criticism," and brief suggestions are made for their improvement:

Biloxi (Miss.) *Herald*.—The presswork on the *Herald* is not as good as it should be; a little more impression is needed principally. The "Personal" column in the issue of July 4 is commendable, but the admission of paid matter in twelve-point gothic badly disfigured this department on July 16.

Bay City (Mich.) *Tribune*.—I note that the suggestions made in June have been adopted. The *Tribune* is a thoroughly up-to-date and commendable paper.

Franklin (Ind.) *Republican*.—Two of the issues show an uneven color. Your double heads have too much space on either side of the dashes; both dashes should be the same length, or the second one might be omitted entirely. Ads. are very creditable.

Peekskill (N. Y.) *Union*.—In making up a paper, the longer headed articles, which are presumably the most important, should go first, grading down to the shortest. This applies equally to plate matter, and you should not be afraid of using the saw to accomplish the desired end.

Wyoming *Tribune*, Cheyenne, Wyoming.—It is very unusual to see the last page of a paper used for editorial, and it is a change from the

One year is a brief interval, more so when one is busy. We have been constantly at work building *Thomas* and *Oklahoma*, and it seems but yesterday since we printed the first anniversary number of *Thomas* and the *Tribune*. Old Father Time's clock has ticked off another year and we find ourselves preparing the second anniversary edition, which must be printed before August 22, for the expectant public demands it.

It is your duty, as well as ours, to show your face, your new home and your business on anniversary occasions. If you do not, folks will say you are a "dead one," and people sometimes tell the truth. Isn't it a fact that a criticizing public often spurs us to our duty, and even success?

Without a doubt the second anniversary number of the *Tribune*, this year, will be the handsomest newspaper ever printed in Oklahoma. The number will be printed on rose-tint book. The exact color and size not being kept in stock by the big houses, an order was given to a paper mill some weeks since, and enough will be manufactured to cover Custer county like a blanket, with a surplus for the waiting world on the side.

This reads nicely, doesn't it? But the truth gives it force. Your face in ten thousand papers would look well, even if you are not real handsome, but it would look better on rose-tint book, wouldn't it? "Gather the roses while ye may," for we won't be here always. You will never miss us until we join the "great majority" of editors who are now plucking roses in heaven.

It is wasting time to tell you that this great world of ours would virtually stop if the "devil" were to cease smearing printer's ink on white and pink places. You already know this, but you are not game enough to buy a printing-press. Since you are wise thus far, you can show us that you are a Solomon by patronizing the swellest edition that was ever sent out of this country. Vote on this proposition at once, either for it

PUBLISHING ADVERTISING AT A PROFIT.—The following paper was prepared for presentation at a recent meeting of a State editorial association, but through a misunderstanding was not read. The suggestions made are timely and practical, and will be of interest to newspaper publishers generally:

I venture the assertion that there is no State in the Union where the need for getting together of newspaper publishers on the question of advertising rates is so apparent as right here. There is little need of my stating that rates are low, very low—that fact is well known to us all. There is also little need of my stating that there is little real knowledge among us of where credits and commissions should be allowed among foreign advertisers, for every publisher knows for himself how many times he is deceived every year by unscrupulous advertisers and advertising agents. The remedy for this condition is in our own hands, right in our own organization. Do you want more foreign advertising; do you want to feel sure you will be paid for your advertising; do you want to get better rates? I thoroughly believe, gentlemen, that these things can all be brought about through our own press association, by the interested coöperation of its members.

Our greatest need is a uniform basis of advertising rates. We should have a rate that will appeal to every publisher as equitable and just, and one that will pay the expenses of publishing our papers and leave us a little margin besides railroad passes, circus tickets and the "fun" that is supposed to be derived from being an editor. Rates generally in our newspapers, particularly rates for foreign advertising, compared with those secured in other States, are too low. I do not know that our editors are more gullible than others—perhaps they are more honest, or, rather, they have more faith in the honesty of their fellow men, and when an advertising agent throws up his hands when he is asked 5 cents an inch and says, "Why, the *Bingville Bugle*, with a circulation fully as large as yours, will put that ad. top of column next to reading on two sides for 3 cents," then Mr. Editor says, "Well, I guess if the *Bugle* can afford to do that, why, I can." We want a system among ourselves whereby we can get the facts and get them willingly when such assertions are made. Mr. Editor's relations with the *Bugle* should be such that he can call up that office on the telephone right then and there, or write for the information if he has no telephone, and find out just what kind of a contract has been made. I am not advocating a trust—I know some of my good friends have had a whole lot to say in their columns against trusts—but I do want to advocate coöperation and a friendly, fraternal feeling among us newspaper publishers. We need that confidence in each other and that interest in each other's affairs that will enable us to build each other up instead of trying to selfishly build ourselves up at the expense of some other publisher. We do not need a trust that will elevate prices beyond reason and keep them there by sheer force of combination; but we do need to combine and agree upon a schedule of prices that will afford us all a living profit. There are not so many newspapers in our State but there is a profit for us all, but if one man had all the business in the State at the prevailing prices of some of our publications he would probably change his vocation within a year or be in the hands of the sheriff.

I have no doubt that you gentlemen will agree that there ought to be a getting together on this question of advertising rates. "But," you ask, "how is it to be done; what possible basis is there which will be accepted by all?" I believe it is possible to find a basis, and one which will be accepted and adhered to by every member of this association, and through their influence I believe every publisher in the State can be easily persuaded to maintain the rate fixed upon, whether he joins the association or not.

Every commodity, every article, that is sold in any line of business, is sold at a price that is governed by its original cost, or by the cost of production, and advertising must be sold in the same manner if there is to be a profit. We are prone to consider that it will pay to accept business at a few cents below rate rather than lose it, as the amount received would be so much gain anyway. It costs the street car companies or the railroads no more to carry a few extra passengers, where there is room in their coaches, but they do not accept them at lower prices rather than lose them. We must ascertain what is the average cost per inch for the amount of advertising we are carrying, and make that the basis of all rates. It will not be difficult to arrive at this cost, and every member can and should figure it out for himself. If we do all this along the lines which I will propose, the result will certainly be educational, at least, and undoubtedly profitable, and I believe it will surprise us to find how near to each other we are on cost price.

To simplify matters we should set against our income from subscriptions certain expenses, eliminating these expenses from the cost of production which must be borne by advertising. Dailies in the large cities consider that if the income from circulation covers the cost of white paper, cost of delivery and cost of securing subscribers, they are perfectly satisfied. Let us see how this will apply to us. There are 180 weekly papers in this State with a subscription price of \$1 a year. There are a few, only a very few comparatively, which charge \$1.50, and about as many more which get less than \$1. So that if we base our calculation on the dollar weekly we will come very near covering the whole field, and the same ratio will also apply to the \$6 daily, as the price per copy is almost identical. The revenue from a circulation of

one thousand weekly papers, after deducting bad debts and allowing for papers supplied gratis to advertisers and others is about \$750 a year; in fact, actual figures in many instances prove it to be nearer \$600. Deduct from this the cost of white paper or ready-print, express or freight, postage, cost of collection and procuring subscribers, including premiums, prizes or canvass, and see what you have left. If premiums or prizes are used, the probability is there will be nothing left, otherwise there might be a small margin, but if there should be a few dollars profit at the end of the year, let us say that the publisher is entitled to this profit on the subscription end of the business.

Now, the advertising must pay every other expense attached to the publication of the paper, including a salary for the publisher. Right here is where many a proprietor makes a big mistake in his calculations. He figures out his expenses, if he ever figures them at all, but does not include a salary for himself, relying upon there being sufficient left out of his income to pay his living expenses, and frequently there is nothing at all left. No, the publisher's salary is a most important item of expense; I might say the *most* important. In order that nothing will be overlooked, I will enumerate the expenses: First, the publisher's salary, then the pay-roll, rent (or taxes, insurance and interest on money invested if the publisher owns his own building), insurance on stock, cost of fuel for heating and power, cost of light, express, freight, postage, ink and other supplies, and the item of depreciation should not be overlooked, as every year calls for an expense for new type, material or machinery. These are all items that every publisher can figure out for himself, and if we should all do so and afterward meet and compare results, I believe it would be found that we are very close together. Let us suppose a case as a basis of calculation:

Publisher's salary	\$ 800
Pay-roll	625
Rent	120
Insurance	25
Heat, light and power	150
Express, freight and postage	50
Ink and supplies	75
Depreciation	50
Total	\$1,895

As these figures are based on a weekly paper, they indicate that it is necessary to have a revenue from advertising of about \$36 per week, or per issue, in order to cover expenses, to say nothing of a profit which should accrue to every publisher on capital invested in addition to a living salary. This means that there must be carried in each issue of the paper 360 inches of advertising at an average price of 10 cents an inch, or 720 inches at 5 cents, to cover expenses. It requires six pages of a six-column paper to accommodate 720 inches of advertising. Do our weekly papers carry six pages of advertising, or are they getting an average of better than 5 cents an inch? If not, then they are losing money. Suppose we leave out the publisher's salary entirely. We still have an annual expense of nearly \$1,100, or \$21 per week, to meet. Suppose we can secure fifteen columns of advertising, or 300 inches per week, as the average for the year. Fifteen columns an issue is a liberal amount of advertising, but even with this we must secure 7 cents per inch to pay expenses, with absolutely nothing as a salary for the publisher. If we include \$800 for this, which is certainly low enough, we must get \$36 per week from our 300 inches of advertising, or an average of 12 cents an inch.

Now, what I believe we should do, what we must do if we wish to conduct business at a profit, is to figure out along this line what is absolutely the minimum price at which we can publish advertising and pay expenses, and then band ourselves together and agree not to accept an inch or a line of advertising at 1 mill below that price. I realize that the question of a salary for the publisher is one that some of our members may believe should not be considered in our figures, and suppose we eliminate this entirely from the consideration and rely upon the revenue from the short-time business, for which we can command a higher price, for our own salary and profit. At the figures I have cited it would then be necessary for us to fix upon a minimum rate of not less than 7 cents an inch, regardless of circulation. Suppose we agree to this as a minimum rate for the largest contracts on all papers of 500 circulation, and then agree upon an average increase over the minimum of say 1 cent an inch on every 500 additional circulation. This would make a table of minimum rates as follows:

For papers of 500 circulation	7 cents.
" " " 1,000	8 "
" " " 1,500	9 "
" " " 2,000	10 "
" " " 2,500	11 "
" " " 3,000	12 "
" " " 3,500	13 "
" " " 4,000	14 "
" " " 4,500	15 "
" " " 5,000	16 "

In thus suggesting rates I am considering only weekly papers, as these represent the great majority of the interests of the State, although there certainly should be a similar agreement among the publishers of dailies, but I have not the time to handle both questions in one paper.

Now, suppose we agree to this rate, or at least to some rate below which we will accept no business, we still have the problem of grading our prices for short-time business and small ads. While a flat rate per inch is the simplest rate that could possibly be had, and has been adopted by a few papers in various parts of the country, it is not feasible for papers in our class, for this reason: In order to make such a rate profitable it must necessarily be higher than the rates I have just quoted, or there would be no profit or salary to the publisher, and our largest advertisers could not be induced to pay several cents more an inch and be placed on the same basis as the man who advertises but one time, or the man who uses but one inch an issue. Such a rate is all right for such publications as the *Ladies' Home Journal*, which can say, "Well, that's our rate and if you don't want to pay it we don't care; there are plenty of others who will." While it is absolutely necessary that we be sufficiently independent not to accept business below cost, we can not hope to assume a position that will not stand careful dissecting, and one which we can not give logical reasons for assuming. The rate card that is apparently becoming most popular is one which is based upon the number of inches in each contract. The old-style card, which states a specific price for each contract, should have some logical basis for the prices named, but how few of them do! The most common custom appears to be to fix a price for one inch one time, and then add a little to it for each additional inch or insertion, endeavoring to reach a price at the conclusion for one column one year that will be a little lower than some competitor. Now, why shouldn't we go a step further, and after fixing our minimum rate, which will apply to contracts for 1,000 inches, agree upon a percentage of increase in the price per inch until we reach a price for one inch one time? Of course, it will be a long step forward if we could at this meeting agree upon a minimum, but why not discuss the whole question here, or refer it to a committee to recommend a schedule of rates for future discussion, and adopt something at least temporarily that we can all thoroughly test and report upon at our next gathering for such changes as our experience may suggest are needed?

Just as a suggestion I would propose that we fix upon rates that will be charged for various contracts from one to 1,000 inches. Suppose we find it necessary to make the divisions like this: 1, 10, 25, 50, 100, 250, 500 and 1,000 inches. And then suppose we add ten per cent to our minimum price for each division. Thus, if 1,000 inches cost 7 cents an inch, the next division will cost .077 per inch, or shall we say 8 cents an inch in round numbers. Carrying this idea through the list, we would have a card for papers with circulations of 500 like this:

1 inch	and less than	10 inches.....	15 cents.
10 inches	" " " "	25 "	13 "
25 "	" " " "	50 "	12 "
50 "	" " " "	100 "	11 "
100 "	" " " "	250 "	10 "
250 "	" " " "	500 "	9 "
500 "	" " " "	1,000 "	8 "
1,000 "	" " OVER	7 "

But perhaps I am getting too deep into my subject and giving you too much detail, and should stick closer to the thought and point which I wish to impress forcibly upon your minds—the necessity for some concerted, cooperative action toward the betterment of advertising prices and conditions generally.

In making an agreement to accept no advertising at less than 7 cents an inch I know that we must face the foreign advertiser and agent, who will throw up their hands with horror at the idea of paying such a rate, but if we are united and fixed in our determination to adhere to one rate, there will be little difficulty in overcoming the opposition to better prices. Just so long as we continue to allow the foreign advertiser to hammer down rates, just so long we will fail to secure profits. Why, all the foreign advertiser is trying to do is to find bottom, and just as soon as he finds bottom he stops hammering. When he strikes and finds the price is yielding, he simply strikes again, and again, and again, until he gets down to something solid. Can you blame him? The publisher who yields is only accumulating trouble for himself. There is no better time coming through a policy of this kind. He is put down as a more or less easy mark and it is known just how many letters and what kind of letters will be necessary to get a lower figure next time.

Let me tell you right here the experience of a daily in a Northern State with a prominent advertising agency. This paper adopted what it considered equitable rates and determined to stick to them, come what may. In the past this agency has been able to get lower rates than those first quoted through much letter-writing and "keeping everlastingly at it." In a few instances, evidently where specific instructions had been given by the advertiser to use this paper, the agency yielded, but for a year or more it refused to place other business. After about two years the man in this agency who had direct charge of the placing of business in the newspapers became absolutely convinced that there was but one rate in this particular paper, and admitted that he was thoroughly convinced of that fact in a personal conversation with the publisher, and even complimented him very highly for his position, telling how much he wished every paper in the country had a rate which could be depended upon and do away with all the bother of writing letter after letter. Not two weeks after this conversation that same man sent this same publisher a proposition below rates. A little later agent and publisher met again and the publisher said, "What did you mean in sending me that

proposition below rates after all the controversy we have had? You knew when you sent it I wouldn't accept it." "Confound it," he replied, "why didn't you write and tell me so. Give me h—l, if you want to. I must have something to show my client or he will think I am giving his business to my friends without trying to get bottom rates." Now, that little incident covers our case exactly and shows us what we can do if we try. That paper is to-day carrying forty per cent more foreign advertising than it did before it adopted higher and fixed rates. If that paper, single-handed, in the midst of bitter competition, simply by fixed purpose can accomplish such results, how much easier ought it to be for us if we cooperate on a plan of this kind, and it becomes known that advertising can not be had in a single paper in the State at a lower price per inch than the price which we fix upon at this meeting.

There is another feature of foreign advertising which I believe we could by concerted action improve upon. That is the question of allowing credits and commissions. The failure of Petingill & Co., owing the newspapers of this country nearly \$1,000,000, shows to what extent publishers are allowing advertisers credit. Other and small failures are occurring every few months and usually the publisher gets from 25 to 50 cents on a dollar of the amount due him. Then there is the advertiser who places his own business but demands the agent's commission. There are instances where it is advisable to grant the commission, but there are many where it is not advisable. It is hard for the individual publisher to discriminate between commission and no commission, and between credit and no credit. He does not have the time to read all the trade papers, or keep in touch with all the agencies and all the business that is going out, in order to be loaded with the proper ammunition for the now and then stray contract that comes his way. Why would it not be a good idea for this organization to select one of its members, who has the ability and inclination to keep in thorough touch with all that is going on in the way of foreign business, who is centrally located so that mails could reach him promptly from any part of the State, and have him act as a manager of foreign advertising for us all, our foreign representative if you please? It would be necessary for us to pay such a man something for his services, perhaps 50 or 75 cents, or even \$1, a month, from each of us, but what would this be compared with the benefit that would be derived through additional business that would undoubtedly be brought to our attention, and bad debts that would be avoided? If we could interest every newspaper in the State, whether members of this association or not, for the trifling expense of 12 cents a week each we could pay such a representative \$100 a month, a salary sufficient to warrant his devoting his whole time to our service. This man should be notified of every foreign proposition received, he by return mail to notify the publisher of the standing of the advertiser or agency from which the proposition is received, telling whether they are entitled to commission or credit; and he could also keep a record of every proposition thus brought to his attention, and once a week send out in circular form to every member a list of all propositions, together with details of space and position required and price offered. These weekly tips could then be followed up by each individual publisher, and there can be no question but that a large amount of additional business could be secured. Can we not at this meeting start such a representative in a small way, and then do all we can to increase the interest and watch the plan grow? There is probably some one of our number who could take up the work intelligently in connection with his own labors as a publisher, and we can well afford to pay him a small sum apiece each month for looking after our interests in this manner.

While we are considering the foreign advertising, allow me to mention one argument for lower rates that is worn threadbare, but which usually brings the desired result—for the advertiser. The man with the electrotypes who says you should not charge him for composition and he should have a rate about twenty-five per cent less than the other fellow. He is only one place removed from the man who asserts that you should insert his electros free because it saves you the expense of setting reading matter. This argument should not be accepted as an excuse for cutting rates any more than any other. If you can not afford to accept advertising below a certain figure, you can not afford to accept plates below that figure any more than you can set matter. The advertiser didn't have those plates made to save you composition and get lower rates, but to get striking and distinctive display, and he is not going to make you set ads. if you don't give him a lower rate, but will give you the plates just the same.

In conclusion let me urge that we get together on the question of a minimum rate and agree positively and emphatically not to cut that rate for anybody nor any reason. I may have suggested a rate that is too high or too low, in the opinion of the majority, but that does not affect the question of the necessity of some concerted action looking to the establishment of better rates and the abolishing entirely of rate-cutting. Let us figure out what it costs us to publish our advertising and fix a rate that the majority considers equitable, and then be governed by the opinion of that majority. If we find that it costs 7 cents for every inch of advertising we publish, what sense is there in our accepting some business at 5 and then require some poor fellow to pay much higher rates in order to make up for what we lose on the first man? Better make the high rates a little lower and cut out entirely, if necessary, the man who is being carried below cost. Let us do business at a profit or not at all.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

POSTAL CARDS OF ALUMINUM.—Mr. Beers, of Birmingham, England, submitted two cards printed in black on aluminum, and desires to be informed through this department how to secure better results in printing than that shown on his cards. He says the ink rubs off and does not print as clear as similar work done in this country. For superior results a fine, smooth surface is essential on the aluminum. The cards show two entirely different surfaces and are printed with entirely different inks. That printed on the rough sheet has too much dryer, evidently strong copal varnish, while the printing on the smoother surface shows less, and is a reasonably good bit of presswork, as it certainly shows out detail quite satisfactorily. Of course, the latter is the better piece of printing, and is well up to the mark of excellent American printing. The ink on both cards is thoroughly dry, no rub-off whatever perceptible when they reached us. When printing is done over any metallic surface or base, several days should be allowed for drying, irrespective of the dryer indispensable to that purpose.

RED INK DID NOT DRY.—B. B. O., of Kearny, New Jersey, has sent a printed folder and writes: "Enclosed please find folder, printed in red and black on primrose and golden-rod coated paper. The red ink does not seem to dry properly, because after drying for four days it still offsets when folded. I can not believe it to be the fault of the ink, as it is a \$3 rose lake, made by a first-class concern, and should be all right. The paper seems to be excellent, but when you wet your finger and then rub it over the surface of

the sheet, the coating will come off easily. Can you enlighten me as to what the trouble is in your next number?" *Answer.*—The cause of non-drying is in the ink, which is certainly of a beautiful color and excellently well ground. As you say truly, the red evidently does not dry quick enough, as it is now nearly a month since the sheets were printed, and still it rubs off on both light and heavy lines of print. It is specially fine in all color and working essentials. It simply needs more dryers, which are easily added and are much lower in price than the beautiful red on your job. When you next use any of this red ink, simply add a few drops of dammar or copal varnish to the color, mixing it in thoroughly, and the result will be satisfactory.

CAN NOT GET GOOD PROOFS.—The D. E. Company, of Savannah, Georgia, sends a printed sample of a well-made half-tone portrait which looks as if it had been proved up with very inferior news ink. Regarding the proof the correspondent says: "We are having trouble in getting good black proof on a Washington hand press, while our cuts all show well in the hands of the printers using them. We enclose a proof to show what we get with half-tone proving ink. Will you kindly put us right?" *Answer.*—Apparently there is little, if any, color in the ink, as it is simply a mixture of a little of the most ordinary grade of black with too much of a low-grade varnish, which gives to the picture a sloppy gray surface, or as if the proof had been made after a first print had been taken from the one inking. Probably the ink has been reduced by some overwise individual in your employ, or a "mushy" and inappropriate composition roller has been used in inking up the engraving. There is no fault to be marked up against the press, for the impression is excellent. Ship the lot of ink you have back to the maker, together with several printed proofs from the same, so that it may be intelligently investigated at the home office, and while waiting for a reply, or a better article, get a small supply from some of your local printers who use half-tone black.

ROLLERS OF VARYING DIAMETER.—W., of Randolph, Vermont, writes to say that "after reading your criticism in the July INLAND PRINTER regarding the sheet of half-tones sent you, we are convinced that we sent you one of the first printed, before the cuts were made ready. We are sorry for this. We used half-tone ink, costing \$2 per pound. As we had a large number of insets to print we sent him sample of paper to be used. We had good success with all the cuts, except in the three-cut form. We put a smaller roller in the middle, and



WINTER HOME, AT PASADENA, CALIFORNIA, OF JAMES E. LEE, PRESIDENT, CHALLENGE MACHINERY COMPANY.

finally got quite a good job, except once in a while a streak would show a little. The Dewey cuts looked well, except that there were several spots at bottom edge and one at top where there was no screen, being solid." *Answer.*—As this was a case in which the mechanical arrangement of form rollers on job presses somewhat interfered with the uniformity of color on half-tone prints, showing streaks across the leaving ends of the cut, and at times over a considerable portion of the face of the same, we have usually suggested as a remedy for this the use of one or two form rollers of lesser or greater diameter than that usually carried on the press, because a combination of this kind usually helps to break up the continuity of the distribution and covering surface of the rollers as they pass over the form. Our correspondent says he had good success by adopting the suggestion.

PRESS DAMAGED.—H. M. B., of Magee, Mississippi, says: "In moving to Magee, my presses were damaged considerably by a wreck. An 8 by 12 Gordon is damaged somewhere in the platen, and I am unable to discover the trouble. When we put a job on it it will run nicely for a while, when, all at once, the impression fails. Sometimes by continuing to run the press, the impression works up all right, seemingly of its own accord, and sometimes I have to tinker with the impression screws. Again, the press will be running smooth, apparently, and one side of the job will be embossed, while the other is hardly distinguishable. I enclose you letter-head specimen, so that you may better understand the peculiar antics of this press. Please answer to the best of your ability in the next issue of 'Old Reliable.'" *Answer.*—You should get a competent machinist to examine the bed and platen of the press, because a crack in either is quite possible, in which case the impression would become very erratic, and act just as you state, irrespective of what you might do with the impression screws. In the event of either part being seriously damaged or cracked, then a new part is the only solution of the difficulty. To patch up either a cracked bed or plate of a job press is only prolonging your trouble, as such doctoring is merely temporary. In examining the printed heading sent we can not discover any of the defects you mention, except what seems to be a poor make-ready, some of the type requiring overlaying, such as "Butler, Ark." and the two names in the same script lines at the top of the heading. With another sheet added to the tympan and good rollers, this job would look nice. Of course, this is a light script heading and might not perceptibly show defects in the platen or bed of the press, but have your machine examined as soon as possible.

HIS ARMY PRESS SLURS.—G. W. M., of Keenan, West Virginia, says: "I send you a copy of a little paper printed on a six-column Army press, both pages of one side printed at once. Through suggestions from you, I have been able to get a fairly tight tympan, and it ought not slur from that source." The frisket fits tolerably close, except at the head, where it does not quite rest down on the chase. I think it might be better to place a strip of cork between it and the chase, but I have none at hand. The press is of Cincinnati make, with rubber blanket laced in the frame of the tympan and covered with muslin and paper. Shall greatly appreciate any suggestions you can offer as to how to prevent slurring. The press is practically new, gear not worn any, and chase fits snugly." *Answer.*—The head of the frisket should fit down flat. There should not be any rebound or spring to it when brought down to the face of the form, as that alone will produce slur, if nothing else should contribute to such a result. Carefully bend the top of the frisket frame so that it will be parallel with the entire frame. If you do not know how to do this on the press, then take off the frisket frame and carefully hammer or spring it into shape. If you have room on the press bed, you should carry a wooden bearer on the front and back of the chase, so as to steady the impression head as it is carried over the form. The bearers act as equal

supports in such cases and prevent the tympan from dipping or coming in contact with the face of the form before the impression takes place. Pay considerable attention to the condition and actual position of the rubber blanket in the frame of the tympan holder, for unusual drag on this will also cause slurring.

A FEW INQUIRIES FROM SOUTH AFRICA.—W. J. P., of East London, South Africa, has sent a long and interesting letter, which we give in full: "I wish, first of all, to tender you my hearty thanks for the immense benefit I have received from a close study of your valuable book, 'Presswork' (second edition), which I procured some three months ago through your London agents. I have the greatest pleasure in informing you that I have learned more from your book in the few months I have had it than I did in the whole seven years I served as an apprentice. I may also state that I am the proud possessor of a copy of Mr. John F. Earhart's 'Color Printer' and the 'Harmonizer' by the same author; and last, but not least, I am indebted to THE INLAND PRINTER for many valuable suggestions and timely hints. Frankly, I would not be without THE INLAND PRINTER if it were to cost me 5 shillings a copy. I am a young pressman trying to reach the top, and with the aid of the publications mentioned, I mean to get there soon. There are a few points in 'Presswork' which I fail to thoroughly grasp. For instance, you lay great stress on the importance of underlays. Now, what I wish to learn is this: Is it necessary to underlay a form made up entirely of new type and type-high cuts? The question may seem foolish to you, but it is just here that I am in the dark. We recently turned out for a local firm of drapers a sixty-two-page catalogue, consisting of text and half-tone cuts. The text was set up in six-point, interspersed with heavy display lines. The job was printed on paper as per sample enclosed—hard calendered plate. On starting to make ready, I underlaid (lightly) all heavy lines; the foreman objected to that, claiming that the type being new, it should print without any fiddling. I have an idea that the heavy lines, requiring more ink to properly cover them than does the smaller type, it is necessary to resort to underlays to secure good results, namely, the minimum of ink to prevent setting-off. I am afraid I have not made myself clear in the above, but it is the best I can do. Another thing that has caused me no end of worry is the vignettted half-tone (the three specimens sent you, and cut at random from the catalogue mentioned). I have tried my utmost to get that beautiful fading effect on the rough edges of the cut, but I can not make a success of the undertaking. I have tried the cuts a shade below height of type, which improves the printed sheets a little, but it makes the cut look patchy and broken. Have also tried inlaying, as suggested in 'Presswork' (see large cut sent you). This method, however, takes too much time, as all our cuts are mounted on wooden bases, firmly nailed down, and we have no tools to remove the plates from the base. I am running a two-revolution, four-roller, fine-art press (English), and reckon that I ought to get far better results than I do. I may here explain that I am working for the kindest and most indulgent of employers, who aims to produce high-class work, and it is as much for his sake as my own that I am anxious to improve my work. Another little trouble that I had was with the ink fountain. I used to try to set it from end to end. Well, since then, I have read 'Presswork'—that's all—so I now know how to set it. I should like to have your opinion on what speed I should run my press on good work. It is now running at eighteen hundred an hour on all classes of work, but I should judge that one thousand an hour would be better for really good work. The firm contemplates bringing out this year a Christmas number, consisting of half-tone engravings of local views, among which will be four three-color plates. The foreman suggests that, to save time, four plates be worked at a time; that is to say,

four yellow plates at one working and the blue and red to follow in the same way. The run will be fifteen thousand to a form, if the foreman's suggestion is followed, so that forty-five thousand instead of one hundred and eighty thousand will be the entire run, and be a great saving of time. I entered the following objections to this course: (1) That the speed of the press was too great to allow of best results being obtained, (2) that it is utterly impossible for the feed-boy to lay in a sheet of double-demy of highly calendered paper at that speed and secure that perfect register which is so indispensable and imperative in that class of work. Am I wrong? I have noticed that all three-color reproductions from England are generally out of register, and the reason is that the work is run at too great a speed, or else the color-blocks are badly made and will not register. I shall watch

overlays or spotting up of defects in the face of the form on the make-ready sheet. In the case of fine vignetting, it is necessary to have the block mounted about one medium-thick sheet of paper below type-height, thereby securing protection to the edges of the plate from the form rollers, besides easing off the impression on the outside raw edges. Whatever is done afterward in the way of make-ready must be done by overlaying and cutting down on the tympan sheets such portions of the vignette as are still too abrupt. The cuts sent by you as specimens have not the necessary overlay treatment; if they had, the overlay would have prevented the tympan from pressing down upon the fading edges. The large illustration has been much too lightly dealt with; a two-sheet cut-out overlay would have produced a wonderful change in its favor. We think that a large form of illustra-



Photo by Messrs. Raja Deen Dayal, Bombay, India.

THE INLAND PRINTER for your reply, at the same time apologizing for the length of my letter." *Answer.*—You seem to pay unusual attention to what "Presswork" says about underlaying, but not a word about overlaying. Underlaying is a very risky part of make-ready and must be attempted with much caution. Your foreman was right when he told you display lines in new type did not require underlaying. Overlaying the lines lightly would have been the correct method to secure the very result you aimed at. Inlaying is also another way of making ready, but it also is surrounded with much risk to plates and finished make-ready. Either of these methods are only preliminary steps in the art of skilful presswork—the first to build up only to type-height, the latter to afford only a limited degree of solidity in building up the extreme solids in a cut, usually accomplished by one thickness of medium-thick paper—more is dangerous to the illustration when the block is made type-high. Type-height is correct height in all cases, and any addition to this must be added to the tympan or make-ready in the shape of cut-out

tions, especially if registered to colors, should be run at a speed of about fifteen hundred an hour, when an exact feeder can be utilized; when not, then it is safer to risk it at one thousand an hour. Good work should not be jeopardized nor paper spoiled by insisting on quantity in lieu of quality. It is bad business to attempt both at the same time.

HAD TO MAKE GOOD.

"I've come to kill a printer," said the little man. "Any printer in particular?" asked the foreman. "Oh, any one will do. I would prefer a small one, but I've got to make some show at fight or leave home, since the paper called my wife's tea party a 'swill affair.'"—*Exchange.*

RENEW my subscription to THE INLAND PRINTER for the ensuing year. There is no publication that brings a greater wealth of technical knowledge to the realm of printerdom.—*Tol. G. McGrew, Warrensburg, Missouri.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

THE HALF-TONE PROCESS.—By Julius Verfaesser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

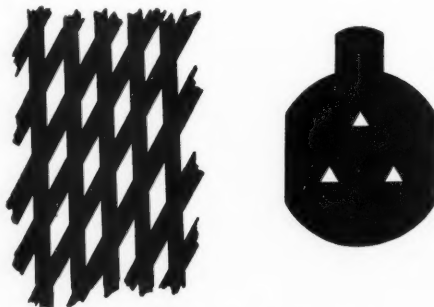
PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

FIFTY YEARS OF PHOTOGRAPHY.—The jubilee number of the *British Journal of Photography* contains seventy-six pages of interesting matter and twenty-six pages of advertising—a marvel, for the reason that its price is but twopence. It fixes in the mind the fact that photography must have reached considerable importance even in 1854, that a journal should be established devoted solely to its interests. Photography has always attracted great minds to the study of its possibilities, and the giants in photography have either been editors or contributors to this British journal during the half century of its history. Its present editor, Mr. Thomas Bedding, is a

worthy successor of the great editors who have preceded him. With Rip Van Winkle we wish that "he may live long and prosper."

"THE LAST WORD ON HALF-TONE" is the title of an article by William Gamble, editor of the *Process Year Book*, in the jubilee number of *The British Journal of Photography*. Mr. Gamble holds that far from the last word has been said on half-tone. Of late years but little experimental work has been done in it. He feels that much finer results will be obtained from three-color blocks if screens of 175 lines be used instead of the 150-line screens in vogue at present. The increasing good quality of typographical printing will, he thinks, lead to the use of finer and finer screens in half-tone blocks until screens of five hundred lines or finer are used. The effect of the half-tone screen will then have entirely disappeared and a result equivalent to the continuous tones of the photograph will be obtained. Turning to another new phase of the half-tone process, Mr. Gamble continues: "I would remark that it had been supposed that the question of the best angle for crossing the screen lines had been settled beyond controversy at the angle of ninety degrees, with the lines laid at forty-five degrees to the sides of the plate. But this shows how the half-tone worker gets into a rut, and keeps in it because every one uses it. A loophole is left for an ingenious experimenter to step in and patent a process of ruling the screen with the lines crossing at sixty degrees. This idea was first described by Mr. U. Ray, but Arthur Schultze, of St. Petersburg, forestalled him by obtaining German and British patents on it last year. This screen actually gives a much smoother and more pleasing effect than the screen with ninety-degree crossing, as I can testify from results I have seen. It is a further advantage of this screen that multiple diaphragms work well with it. Part of Schultze's patent consists in the



NEW HALF-TONE SCREEN AND DIAPHRAGM.

use of a diaphragm with three openings, which may be triangular, square or round, disposed at the corners of an equilateral triangle. Ray claims that with such a screen, and with his method of using multiple diaphragms, it is possible to use only the one screen in the one position for three-color work, and yet not get any of the moiré patterning which usually results from superimposing the prints from three negatives taken with the screen lines at the same angle. I think it will be gathered from the foregoing that by no means the last word has yet been said on the half-tone process, and that it has still greater possibilities than it has yet achieved."

DATE OF FIRST THREE-COLOR PRINTING.—Charles Harrap, St. Bride Foundation, London, asks: "As we are at present anxious to determine the exact date of the earliest production in three-color printing, either British or foreign, may I ask if you can in any way assist us, and at the same time tell where such a print can be seen?" *Answer*.—The writer saw at the electrical exhibition in Philadelphia, in 1881, a picture made by Mr. Fred E. Ives, printed from three-color blocks. It was a reproduction of a chromo, the negatives for the three-color blocks were made through color selective filters and the

methods employed were apparently much the same as those employed at the present day. Mr. Ives may still have one of the prints from the blocks he made at that time.

ENAMEL FOR ZINC AND DRY ENAMEL FORMULÆ.—The Dixie Engraving Company, Savannah, writes: "Can you give us a reliable formula for printing on enamel on zinc that will withstand acid? And can you give us a formula for dry enamel?" *Answer.*—Constant readers of THE INLAND PRINTER possess these formulæ, for they are printed from time to time in this department. In this column for April, 1902, will be found two methods for using enamel on zinc. Also in June, 1902, page 421, was given a valuable enamel formula, and in the same number will be found four formulæ for dry enamel.

GLUCOSE ENAMEL SOLUTION.—*Camera Craft* prints the following enamel solution as being used exclusively by a Chicago photoengraving firm which pronounces it one of the best to its knowledge. The peculiar feature of the enamel is the use of glucose, the quantity of which they state in grains, which is possibly the only way such a viscous substance can be accurately measured. The formula is as follows:

Water	10 ounces
Bichromate of ammonia.....	120 grains
Albumen	1 ounce
Glucose	40 grains
Le Page's glue.....	4 ounces

Strong and weak negatives are handled as usual by giving a thick coating of this enamel for strong negatives and a thin coat for weak negatives. When the image is developed the plate is put into a solution of chromic acid 22 grains, water 16 ounces; being careful to keep the solution in motion when the plate is first put into it. Leave in this solution two or three minutes, then dry over a whirler after rinsing with water. Do not dry with alcohol. This enamel, it is claimed, will keep almost indefinitely if kept corked up.

VIGNETTING HALF-TONES.—E. Klimsch tells in his *Jahrbuch* how half-tones are vignetted in Germany. The translation is from the *Process Photogram*: "There are three chief ways of making a vignette. First, by etching; second, by engraving, and third, by working up with the vignetting hammer. Engraving in conjunction with suitable etching is the process most frequently used. As the large establishments employ special engravers, the etcher, as a rule, has little to do. The vignette hammer, lately introduced from America, has certain advantages for quick work, as it is relatively simple to use and gives very passable vignettes in a short time. Of greater interest is the production of a graduated edge by etching. The half-tone is first filled in with chalk. The edges outside the intended vignette are routed or etched away, and fine etching with a brush commenced. The outer edges are done first, the work progressing inward. If the first application is not enough, the process is repeated in like manner. The etching should never go to the extreme of a pin-point dot, as clean printing is thereby rendered more difficult. No vignette that has not a continuous dot formation all through can be made to print well. The edges are usually lowered to facilitate printing.

PHOTOGRAPHIC JOURNAL EDITORS ON THE UNPRINTABLE-PICTURE QUESTION.—Mr. John A. Tennant, editor of the *Photo-Miniature*, writes to *Wilson's Photographic Magazine* as follows: "The increasing use of semi-draped and nude figures in the illustration of advertisements, booklets and other publicity matter brings up a point which is of practical interest to photographers everywhere. The question, What makes a photograph unfit for publication? is not always easily decided; but upon its decision often a lawsuit or trouble may depend. In THE INLAND PRINTER for June, Mr. Stephen H. Horgan answers this question so tersely and so much to the point that I enclose herewith a copy of the paragraph referred to from THE INLAND PRINTER as worthy of republication in your pages. If it serves to keep some photographer out of trouble it will have served its end." The editor of *Wilson's*

Photographic Magazine reprints the paragraph from this column and remarks: "This opens up a question that has long demanded an answer, and one which, with the increasing use of photography in all sorts and kinds of advertising matter, is becoming more important every day. We gladly give place to the matter in this journal, believing it to be in the interest of all that is best in photography."

REMOVING MAGNESIA FROM FINISHED HALF-TONES.—When an enameled half-tone plate is etched, it is customary to fill the etched parts with magnesia to learn the state of the plate. This dispenses with proof-pulling. When re-etching is done, the magnesia, though not interfering with the mordant, combines with the perchlorid of iron to make a solid substance which is difficult to remove even with a stiff brush. It can be removed by laying the half-tone plate in a weak nitric-acid bath for a few minutes and then holding the plate under the tap. *Process Work* has asked for suggestions to remove this hardened magnesia and here are a few of the replies: W. H. Blundell uses a dram each of chromic and sulphuric acids in 20 ounces of water. H. E. Tilyard recommends 10 ounces of hydrochloric acid and 2 ounces of salt in 20 ounces of water. F. Dugmore warms the plate and uses a warm solution of acetic acid. Burman Norton applies liquid ammonia to the plate and uses a stiff brush each way with the ruling. W. B. Law finds that using prepared chalk instead of magnesia he has no trouble in dissolving the chalk in the acid. A. Jinks adds 8 ounces of methylated alcohol to 3 ounces of hydrochloric acid and 6 ounces of common salt in 8 ounces of water and brushes lightly with the screen grain. A. J. Newton, of the Bolt School, says the chromic-sulphuric acid solution is the one they use as an opening bath if the plate appears a little scummy, and the same solution afterward to clean the magnesium out of the plate.

THE QUESTION OF UNPRINTABLE PICTURES AGAIN.—It would be impossible to print all the commendatory opinions on this question. There is only room to consider a paragraph from one correspondent who takes exception. Steven T. Byington, East Cambridge, Massachusetts, writes: "The question of what pictures are unprintable in an ordinary newspaper is worth deciding if we can so decide it as to rule away any of the present uncertainty. But I doubt whether Mr. Horgan's 'liable' rule will do this. His enemy will come back at him with the question: Well, here are a lot of pictures that by your rule are 'liable' to be unfit, and yet are not considered unfit. Why should not mine be one of that class? And the whole question is to be settled over again. THE INLAND PRINTER, for instance, on page 271, for May, and page 512, July, has printed pictures of human beings in costumes in which they would not, presumably, appear in public; yet I think nobody has seen anything unprintable about those pictures." *Answer.*—Of course no fault was found with them because they conform to the rule, which you must remember was: "Photographs of human beings in costumes or poses in which they would not appear in public are liable to be unfit for publication in an ordinary newspaper." The picture on page 271 for May is a photograph of some members of the Bandar Log Press as they appear out in the sunlight, while the other picture in question is a drawing of an allegorical figure. Drawings, it must be observed, are not included in the rule. The word "liable" in the rule implies the possibility of uncertainty as to the fitness of a picture for publication, and when there is uncertainty the wise editor always takes the safe course and decides against the picture.

SAGE ADVICE.

If more members of the printing craft would read THE INLAND PRINTER, there would undoubtedly be an increase in the number of good mechanics.—George B. Clarkson, Zanesville, Ohio.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

BAMBOO PAPER.—According to the *Deutscher Buch und Steindruckerei*, a company has been formed in Kingston, Jamaica, to manufacture paper from bamboo. The use of this plant for the manufacture of a good quality of paper should be important, but the greatest utility, it is said, should lie in the fact that it saves trees, because, for the cultivation of bamboo, the same soil can be used each year.

A LITHOGRAPHIC apprentice in Brooklyn, New York, reports to this department that upon his request to a library in Brooklyn for a book on lithography (either Senefelder's "Handbook" or Richmond's "Grammar") answer was given him that no such book was on their shelves, while plenty of books on the subjects of bricklaying, carpentering, etc., could be supplied. We earnestly hope that some one of influence and public spirit will see this and bring it to the attention of the proper authorities, in order to have such condition rectified. Pratts Institute Library and the Tompkins Park Library were the institutions applied to, and the latter is a public library. In none of its branches could a book on lithography be found.

THE K. U. V. (Relief for Sick Society) "Lithographia" is slowly approaching its half-century of existence. Founded when lithography was just beginning to branch out into the important industry it is to-day, its members then were not specialists in an individual capacity, but they were experts in most every department of their calling. Things have changed, but the old "Lithographia," with its treasury, is still sound, and its watchful eye over the welfare of its members is still keen as ever. It has over \$8,000 in the bank and new members coming in, and should unexpected events ever require a change of administration, there is a new supply of men who would furnish as honest and efficient administration as President Kruse, Treasurer Friedrich or Secretary Traeger have contributed so long.

FINE-RULED TINTS FROM ALUMINUM.—J. M., New York, writes: "I thought I would enlighten you in regard to the little article which appeared in the JUNE INLAND PRINTER in regard to the printing from aluminum plate in vermilion ink. You say you would like to hear from some one practical aluminum printer why rulings or stipplings do not print with contrast from aluminum plate. The vermilion is a color that is

very thick and rough, so I grind the same in spiritus [most likely alcohol.—Ed.] first; then I pour over it more spiritus and let it settle; then I pour it off and then add some good Marseilles soap shavings. Then I grind again and get in the varnish (you know the soap does not hurt the aluminum plate). With such ground I have never had any trouble in printing fine rulings.

INK TOO THIN.—A correspondent in Canada writes of the trouble experienced in having his transfer get thick. He asks whether this may not be caused by the first preparation of the transfer. We are inclined to think that it is more the fault of the printer in not caring for such conditions as the following: Ink mixed with thin varnish may run very nicely upon the press, but it will soon fill in between the fine lines and thicken the transfer more and more during printing. Other causes are slow rolling when such thin ink is used, or too much ink carried upon the rollers. Then, again, drafts over the stone may dry up the water too quick, or, perhaps, insufficient damping or a warm atmosphere, besides a hard-surfaced paper, may add to the trouble. The greatest amount of the trouble experienced by young printers is the use of too thin ink.

THE forty-sixth annual report of the Solenhofen Stock Company shows a satisfactory result, according to the *Deutscher Buch und Steindruckerei*. The demand for lithographic stone continues active, but the demand for large sizes can not always be met, although the number of workmen was enlarged and the machinery is used to its utmost capacity, therefore, in order to meet the difficulty, new lands will be added to the quarries. The supply of blue stone of A 1 quality, the report states, is continuing. The total income, including the rents of land, amounted to 436,368.71 marks, leaving, after deducting the various working expenses, a gain of 65,914.61 marks, representing a normal percentage of profit of four per cent upon the capital stock in addition to dividend of three per cent.

CELLULOID PLATES FOR PRINTING IN THE TYPE PRESS.—"Printer," Galveston, Texas, writes: "Would you inform me by return mail how to cast celluloid from an engraved wood block so as to make a printing plate, and how many impressions could be taken from such plate? I am an apprentice and look over your valuable paper very carefully every month." *Answer*.—Fill in the woodcut with a celluloid cement, which can be purchased at chemist's shop; then lay a celluloid plate, say about an eighth of an inch thick, upon the stripped cast and subject the two to strong hydraulic pressure. Of course, it must not be forgotten that the celluloid plate should be warmed in water of 70° C. for at least ten minutes. When the pressed plate is taken out it can be mounted upon a wood block to make it type-high. One hundred thousand impressions can be taken from such a celluloid block.

SUPERIORITY OF AMERICAN COMMERCIAL LITHOGRAPHY.—E. S., St. Martins, Leicester, England, writes: "As an old reader of your valuable paper, I am writing you for a little information which I trust you will be able to give me. I have noticed in my correspondence with several American houses how beautifully the letter-headings are lithographed on very hard paper. I have two now before me in particular, one of the Shaw-Walker Company, which has an imprint of the 'Gugler Lithograph Company,' and another one of the Meyer-cord Company. Both these heads are equal in every respect to anything we can get on this side printed *direct from plate*. We rather pride ourselves on our lithography here, but have never been able to obtain anything like such results on hard stock as these particular headings, and if you can give me information as to whether there is any special method of transferring or printing, I shall be extremely obliged." *Answer*.—We can say for the information of our correspondent that there are a number of our lithograph houses who do

such fine commercial printing in the East, but the best of it is done in the West. They employ superior labor and do not rush the work unduly, printing with an ink called commercial blue-black, sold by some of our lithograph supply houses, but above all, the trick lies particularly in the process called high or burn etching, mentioned in our columns some time ago. This can only be done on best blue stone and, as a rule, the paper is dampened and afterward pressed in hydraulic presses.

THE RULE OF THREE APPLIED TO COLOR.—The discovery of Euclid (300 B. C.) of the application of the rule of three to the finding of artistic proportions in the human figure or the artistic proportions of the ancient Greek art works has been turned to account at this day for the determination of color harmonies and contrasts. The law which governs proportion in the human figure has been applied to the grandest works of Greek architecture, and the writer has worked out and applied, through years of practice, this principle of design, embodied in the rule of three, to color harmonies and contrasts, which were otherwise so difficult for his comprehension. It is based upon the principle that the smaller part of a section must hold the same relation to that section which the larger section holds to the entire form. Worked out in arithmetical shape, this proposition would assume the following axiom: $1+1=2$ or $3+5=8$, or, again, $13+21=34$, and so forth, the divisions of the sections becoming more marked as the figures, or the shapes, increase. Now then, if blue is represented by the figure 1, red by the figure 2, and yellow is represented by the figure 3, we have a set of figures from which we can build up a chain of color proportions, and we have in this way completed a system of color harmonies and contrasts which is so easy to understand that any one who has had neither training nor practice in combining colors for printing or decorative purposes can find the relative color values, correctly proportioned to any given color, be that color a prime, a second or a third. The principle will be more definitely illustrated in future issues.

THE practice of having annual shop outings among the employes of large manufacturing establishments has been in vogue for years, and the principle is a magnificent one, not only from a sentimental or fraternal point of view regarding the men, but also from a practical business consideration in relation to the interests of the "house." A notable outing of this sort will no doubt remain fresh in the minds of those participating among the hundreds of skilled mechanics comprising the force of the J. Ottmann Lithograph Company, held on the last Saturday of July, at F. X. Duers' Whitestone Park, Whitestone, Long Island. Fortunately the employes who conceived the idea for this outing selected for the execution of the difficult task the right man, a genius for organizing and a diplomat among workmen, the foreman of the engraving department, Mr. Fred Miller. The attention to detail and the activity displayed in the management of affairs by this person are still subjects for admiring comment, from the boss down to the office boy. The prizes of \$1, \$5

and \$10 gold coins for athletic sports were donated by Mr. Ottmann, who took an active hand in all games himself, and, although fortune was not with him in his athletic proficiency in the result of the ball game (he being on the side of the office force, against the technical departments), he and the other heads of the company, together with the salesmen and clerks, enjoyed themselves tremendously. Although Mr. Bonnier (who does not know Mr. Bonnier) did not display his expected nimbleness of limb in the fat man's race, he still carried off the palm for perfect rotundity. The singing was cornered by the favorite son of the poster department, Bill Sommers. The greased hog was caught by a representative of the pressroom. The egg race got somewhat mixed, which, however, did not coagulate the resulting merriment. The shoe race was hard on the soles, but no soul was lost, and the bowling and the three-legged race ended in victory least expected by those taking part. Finally the sail, the breakfast, dinner, music, cigars and refreshments, and last but not least, the weather, were in full accord with the general harmony,

and it was unanimously decided by a *viva voce* vote to make this outing perennial.

DRYER AND LAKETINE IN LITHOGRAPHIC PROVING.—Lithographic Prover Apprentice, Meriden, Connecticut, writes: "Would you explain to a constant reader the following: If I use dryers in my colors, the next color will not stick; if, on the other hand, I use no dryer, the next color will fall into the first and dirty tints are the result. Also would you kindly tell me if magnesia is generally used for lightening tints or if a stuff called 'Laketine' is better, and why?" *Answer.*—In proving colorwork,

the colors must have a chance to dry to a certain extent. If they become too dry, then the surface becomes so hard that the newly printed color will not readily hold. This same result, in an aggravated degree, is produced by using too much dryer. If, however, you must print several impressions hand running, then the drying powder is used (siccativ), but the result is a proportionate deadening of color. Regarding "Laketine," it is nothing more than a preparation of magnesia with corn starch, the latter put in to counteract the stringiness of magnesia (when mixed with varnish alone). There is also a modifying acid in it; the proportions are a secret. Of course, the "Laketine" is a far superior article in color printing. To facilitate the natural drying of colors while proving, slip sheets and drying racks must be used, besides the proper manipulation of the colors while working. It should also be remembered that some colors dry too quickly, and their fast-drying qualities must be counteracted by slightly greasy substances, while others are very slow dryers and must receive a certain proportion of dryers in order to be able to continue the process of proving successfully. These matters require close attention and study, and can not be learned without continued practice.

LITHOGRAPHIC ART AND TECHNICAL EXHIBITIONS.—"Boston manager" writes: "Seeing the article about 'Pencil Drawings' in your June issue I became very much interested in the matter, as the idea to use pencils of different grades



THE FALLS OF NIAGARA FROM THE CANADIAN SIDE.

Photo by John S. Thompson.

never occurred to me before, and I am using this method for making little pencil sketches upon my outing trips. This is, nevertheless, not the burden of my letter to-day, as I meant to write about the lack of spirit in matters lithographic in our land when it comes to promote the disinterested advancement of the craft. Why do we not have lithographic art and technical exhibits in some of our centers of art culture? I notice in a recent issue of the *Lithographic and Process Workers Gazette*, a London publication which I often receive, an account of the Board of Education of South Kensington, South Wales, of the progress of a loan exhibition of process engraving which is to be held under artistic and technical restrictions for or in the interest of photogravure, photolithography and kindred processes. I would be willing to cooperate with any one through you to inaugurate such a movement here, knowing that you are equally interested in such work." *Answer*.—We believe that since we have the powerful Lithographers' Association, East, West and Pacific so well organized for the improvement of the lithographic business, it will not require much effort on the part of those who consider themselves qualified to carry on the education of the lithographic craft or to stimulate the public mind to the appreciation of the lithographic art, to find a hearing before some of the more public-spirited of the lithographic managers so as to supply the ways and means for the successful carrying out of such an object as our correspondent suggests. The writer will certainly do all in his power to assist in this good work, and is open to suggestions as to what form it should take.

THE ENGLISH LITERATURE OF LITHOGRAPHY.—H. H., New York, writes: "Could you kindly publish, in one of your future issues, something about the books that have been published upon lithography?" In answer to this correspondent, and also to several others, we here insert, as far as we have been able to obtain, the following data: H. Bankes, "Lithography: The Art of Making Drawings on Stone," London, 1813, second edition, 1816. Alois Senefelder, "A Complete Course of Lithography," London, 1819. C. Hullmandel, "Manual of Lithography," London, 1820, third edition, 1832. Ruthven's "Patent Lithographic Press; A Concise Account of Lithography," London, 1828. C. Hullmandel, "The Art of Drawing on Stone," London, 1833, third edition, 1835. C. Hullmandel, "On Some Further Improvements in Litho-printing," London, 1827. C. Hullmandel, "A Manual of Lithography," translated from the French, London, 1832. "Everyman His Own Printer; Lithography Made Easy by the Patent Authorgraphic Press," London, 1854. Joseph Aresti, "Lithozographia or Aquatinta, or Drawings Washed or Painted on Stone," London, 1856. E. A. Fuller, "Short History of the Art and Practice of Lithography," London, 1863. C. Stracker, "Instruction in the Art of Lithography," London, 1867. W. D. Richmond, "The Grammar of Lithography," London, 1878, second edition, 1880. W. D. Richmond, "Color and Color Printing as Applied to Lithography," London, 1879. George Ashdown Audsley, "The Art of Chromo Lithography," London, 1883. George Fritz, "Photo Lithography," London, 1895, New York, 1896. Joseph and Elizabeth Robins Pennell, "Lithography and Lithographers; Chapters on the History of Lithography," London, 1898. E. F. Wagner, "Etching and Acids, a Short Treatise on Lithographic and Copper Plate Etching," New York, 1887. Atherton Curtis, "Old Masters of Lithography; a Work on the Art and History of Lithography," London, 1896.

AN AID TO SUCCESS.

THE INLAND PRINTER is always a very welcome visitor to our office and is read from editor to devil, and much of our success, as the leading printers of Florence, is due to its helps and hints.—T. B. Cumlow, *The Florence Tribune*, Florence, Colorado.



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetæ and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetæ, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

PRINTER'S PRICE-LIST OF NINETY YEARS AGO.

How to arrive at the proper basis for estimating the cost of printing was just as much discussed one hundred years ago as it is to-day. There was, apparently, just as much need of price education in the days of Franklin and his competitors in this country and in England as is the case with those who are doing the printing of to-day, and at the same time debating, one with the other, what the customer ought to pay for the job.

In striking contrast with the red-covered ready reckoners issued by the present-day printers' boards of trade is a volume printed in London in 1814, which bears the following title-page:

The
PRINTER'S PRICE BOOK,
Containing
The Master Printer's Charges to the Trade
For Printing
Works of Various Descriptions,
Sizes, Types and Pages;
Also,
A New, Easy and Correct Method
Of
Casting Off Manuscript and Other Copy
Exemplified in
SPECIMEN PAGES
Of
Different Sizes and Types,
To which is prefixed some Account of the
Nature and Business of Reading Proof Sheets for the Press,
With the
Typographical Marks
Used for this Purpose, and Their Application
Shewn in an Engraving.

C. Stower, editor of the *Printer's Grammar*, was the author of the volume, and in his preface to the book he said:

Objections may, probably, be made to this work by those who are not aware of its nature and extent. It is not offered to the trade as a certain and infallible guide; but as a help to the inexperienced of our profession upon the two important points of which it treats.

In referring to these pages the reader must be governed by circumstances, both in casting off manuscripts, and in fixing his charges for printing. On the first point I particularly refer him to the introductory and explanatory pages, 17-21; and as to the latter, I have only to observe that the sums here stated are the regular trade charges; these will necessarily vary with private persons, and where a large extent of credit is required; but of the amount of percentage under the circumstances, every man of business will be a proper judge.

Some may object to the giving publicity to these charges; but to me and to many of my experienced friends in the trade there appear no grounds for such objection—none, in truth, that may not as well be made to the "Binder's Price List," or to any Bookseller's Catalogue with wholesale and retail prices.

The calculations, which are numerous and the result of great labour, have undergone the revision of a much-respected friend and accountant, and will, it is presumed, be found correct.

Mr. Stower devoted the first thirty pages of his *Printer's Price Book* to explaining the way to read and mark proof-sheets and the method of casting off copy, and then more than four hundred pages follow which were given up to the price-list of printing. If there were any railroad tariff sheets, mail-order house catalogues, or passenger department folders to

print in 1814 (which is not at all likely), Mr. Stower did not take them into consideration. From page 35 to page 446 he told how much to charge for composition per page of book-work and the price for paper and presswork in forms running from 8vo to 18mo.

Beginning with a page set in type of the body known in those days as English, twenty-six picas wide, double-ledged, four to pica, 8vo sheet, then a page of the same body type single-ledged, four to pica, then a page single-ledged, six to pica, and then a page set solid, and English body twenty-six picas wide is disposed of, a footnote at the bottom of each page telling how many letters of type and how many printers' thousands of composition to estimate in a sheet of 8vo. The same showing of pages double-ledged four to pica, single-ledged four to pica, single-ledged six to pica and set solid were gone through on pages twenty-six ems wide set in pica, small pica, long primer, bourgeois and brevier, with a footnote estimate for each page. Twenty-four pages were necessary to dispose of the twenty-six-em pages set in the six type bodies leaded and solid as indicated.

After the twenty-six-em pages came a set of pages set twenty-five ems wide, in the same type bodies and leaded and solid, with footnote estimates for each page. The process was continued throughout the price-list, the measure being reduced from twenty-six ems down to fourteen ems, with a more elaborate showing of double-ledged, single-ledged and solid pages as the measure is reduced. From page 35 to page 358 was used to show the different faces set

in different measures, leaded, double-ledged and solid. To the modern master printer this is all a waste of space and detail, but it must be presumed that it was not an uninteresting, and perhaps a necessary, reference book and guide for the men who operated the printing-houses of England in 1814. If the master printer of to-day does not always figure right, he at least figures on a job faster than Mr. Stower's Printer's Price Book of 1814 would permit him to do if it were his only guide.

The pages are not uninteresting reading. They carry a continued story from page to page, although they run from one measure to another and are set in different faces, leaded and solid.

Having disposed of the different faces set in different measures, Mr. Stower completed his Printer's Price Book with more than eighty pages of tables which give what he claimed the printer should charge per sheet from 250 to 1,000 sheets for printing books set in any of the body types and measures shown in the preceding pages. There is no doubt he performed a worthy task for the craft of 1814, but his Printer's Price Book would not fit any of the modern conditions of the trade.

FLOURISHING TYPOTHETÆ IN QUEENSLAND.

In far-away Queensland there is a flourishing Typothetæ, as the following belated letter from W. Hodgson, of the Hodgson Press, general printers, bookbinders and stationers,

260 Queen street, Brisbane, addressed to the editor of this department indicates:

"Per separate packet I forward you a pamphlet of a paper which was read by me on Typothetæ matters, in which I used one or two extracts from your estimable trade journal. In sending the paper, I wish to state that it is not done with any intention of self-glorification, but to show you that even in so far-off a country as Queensland we have a Typothetæ, well managed, and in every way a great assistance to the printers of our city, though we have yet to reach the Utopian stage of agreeing upon one standard of cost. I say Utopian advisedly, for I have yet to learn that there are any two printers who see eye to eye respecting cost, notwithstanding the many books and articles on the subject. This leads me to make so bold as to suggest that you might utilize a little of your space in urging upon employing printers the very great necessity of meeting together and coming to a common understanding regarding cost of manufacture. Bearing on this, I venture

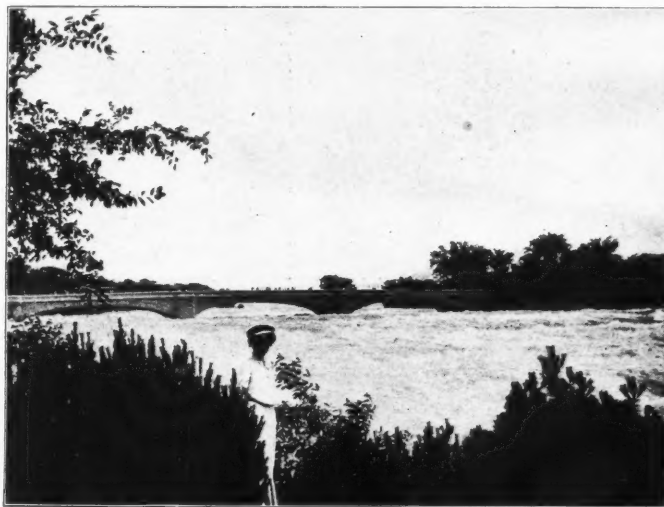
to insert a leaflet which I induced our president to circulate among the trade some few months back, but so far the matter is left in abeyance, simply in my opinion because it is so little understood by most printers, each preferring to think his own system of ascertaining cost to be the best, and therefore unwilling to accept another man's ideas of cost. Still, I believe if such a powerful organ as yours took the matter up, more attention would be paid to what is the Scylla and Charybdis of printerdom. The Typothetæ is a splendid thing for insuring

the price registered being obtained, but it does not necessarily follow that the price is a paying one in the absence of any recognized standard of cost. I read with especial interest your Typothetæ column, and also the different systems of ascertaining cost, which are very helpful and most valuable, but if not generally adopted they are not so valuable as they would be if a few well-wishers for their fellow competitors would meet together and take the best out of them, combined with their own valuable experience and lay down a standard which would be acceptable to all."

In an address delivered before the Queensland Typothetæ, Mr. Hodgson spoke as follows concerning the uncertain nature of the printing business:

Of all manufacturing businesses on the face of the earth, there is not one that carries with it the same elements of risk, or that has as hard a task in finding out all the separate items of expense as the printing business, because it is the exception, and not the rule, for any two jobs turned out of a printing-office to be exactly alike in all their requirements.

There has not yet been found any golden rule for correctly estimating to within a quarter of an hour the time for composition. Machining can be gauged fairly accurately, the speed of a machine being known; but no one can altogether foresee the possibilities of ink not working too well in the duct; the spoils through offset; the rollers being affected by adverse climatic conditions. Then there is the risk of the wrong paper being given out; wrong number; bad collating; a misspelled name, and many other chances of error which will occur even in the best-regulated offices, the job to be finally put out on the rubbish



NEAR THE BRINK OF NIAGARA FALLS.

Photo by John S. Thompson.

heap because the customer would not have it; and is of no commercial use to any one else.

In almost any other manufacturing business the cost can be gauged to a nicety, for year in and year out practically the same class of goods is manufactured. Such not being the case in the printing business, and, as previously shown, where the risk of loss through so many different channels can not be reduced to a known quantity, and where most all printers in their desire to secure work wilfully shut their eyes to many of them, even in their haste sometimes leaving out the cost of the paper, it behooves us all to get together and try and maintain a standard that will insure at least the known expenses being adequately paid for, with a margin to allow for those which might be paradoxically termed the unknown.

What these charges should be is a matter of your own concern. It might not be out of place, however, to mention a fact in the wages portion of the cost of manufacture which is well worth consideration:

That while you pay wages for fifty-two weeks in the year, you do not get that number of weeks in actual working time, for the following reasons: (1) There are fifty-two Sundays to be deducted for a start; (2) Ten per cent of the remaining 313 days are lost by dull season; (3) Five per cent by holidays, sickness, etc.; (4) Ten per cent by irregularity of demand, etc., leaving only 234 days for actual full-capacity production. Therefore, while you pay for 365 days per annum, and 366 for each leap year, you can only reckon on 234 days actual working time.

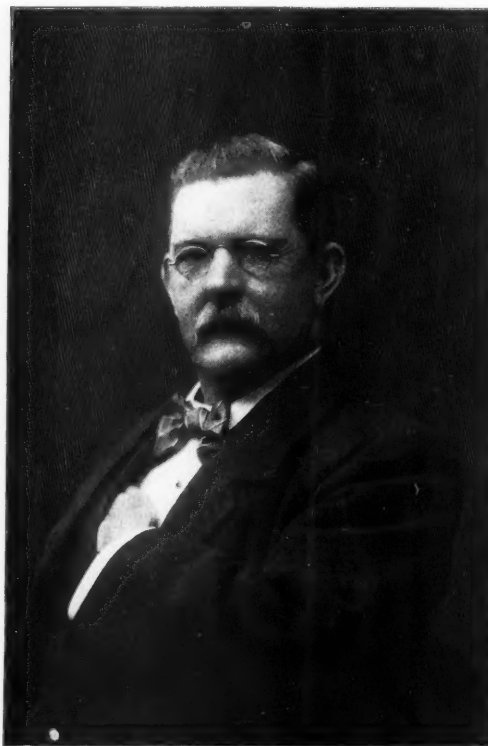
The Queensland Typothetæ is patterned somewhat after the printers' boards of trade of the large cities of the United States, and is at the same time an organization for the protection of the employers against unjust demands and practices of labor unions. It has been so successful in its operations that it has attracted the attention of the master printers of the large cities of the other Australian colonies, and movements are on foot to establish Typothetæ in those cities.

WHERE BUILDERS FARE BETTER THAN PRINTERS.

Willis J. Wells, president of the Binner-Wells Company, of Chicago, contractors for printing and engraving orders that run into thousands of dollars, has gone through an experience recently that convinces him that building contractors fare better than printers. The Binner-Wells Company has just moved into a new building erected by the company for its own use, and on Mr. Wells' shoulders fell the task of overseeing the construction of the building. At the same time the task was his of furnishing to the various contractors the funds from time to time to meet bills for materials and labor incident to the erection of the company's big workshop. As is the rule with building contractors, as the structure progressed they demanded payment for the work done, very little, if anything, being due the contractors when the building was turned over to the owners completed. Mr. Wells now contends that large contractors for printing should pursue the same course as do the building contractors regarding partial payments on big orders as the work progresses toward completion. As he puts it, his company or any other large printing-house, secures an order for a job which is worth say \$15,000 to produce. Nine times in ten, the biggest item of cost in the job will be the paper. The printer buys the paper first, it is delivered to him, and he is expected to pay for it in reasonable time. Why, like the building contractor, who gets an advance payment to cover the cost of the material on the ground, should not the printer demand a partial payment from his customer on a showing that the paper to be consumed in his big job is delivered and ready for the forms? Engravings, many and expensive, may have to be made for the job, and on a showing that they are completed, why should not the printer ask his customer to pay for them before they go on the press for the printing? And, as form after form of the job is run off, why should not the customer advance the money to cover the outlay for the labor already performed, continuing to do so until the job is completed, and not requiring the printer to carry the whole burden until he delivers the last copy of the catalogue or whatever the job may be? There may be two or three such jobs in one house at the same time, and under present conditions the printer has to carry all of them with his own capital until he completes all of them. It may take three

or four months to do this, and during these months he must dig for the money to pay the supply men and meet the big weekly labor bills. All of which, in view of his recent experience, convinces Mr. Wells that the large contracting printer has something to learn from the men who take contracts to erect large buildings.

PROMINENT in the work of spreading the Typothetæ in the Southern hemisphere and energetic in his efforts to educate the employing printers of that section of the world to a



H. SAPSFORD,
Father of Typothetæ in Australia.

proper understanding of the costs of printing, is N. Sapsford, of Sapsford & Co., printers, engravers, lithographers and manufacturing stationers of Brisbane. Mr. Sapsford is known as the "Father of Typothetæ in Australia." He became interested in Typothetæ work as the result of a tour of the United States, made in 1900, and returned to his home country thoroughly impressed with the merits of the organization. Information that he gained in America he made use of in getting the Australian printers into line for their own betterment. He is president of the Queensland Master Printers' Association, and at a recent monthly meeting of the organization he read a paper from which this extract is taken:

The cause of all trouble, losses and failures is owing, in the majority of cases, to unbusiness-like and unprincipled men, who are indifferent as to the cost, or do not know how to make it up, never allowing sufficient for wear and tear, waste, spoils, rates and taxes, clerical labor, postage, rent, bad debts, etc. An opponent, anxious to get orders, will frequently take work, regardless of consequences, to keep his machines running, and take the order, nine times out of ten, because the customer tells him he can get it done for so and so, and frequently never worries about the cost, thinking that, as at the end of the year he has been able to live, and perhaps add a little to his plant, he has done a fair business; never calculating that, at the end of ten years, his original plant is worn out, and, under the hammer, would not fetch 5 shillings in the pound. He forgets his jobbing type will have to be increased and his body type renewed from time to time, and if he remains in business twenty years and has spent £10,000 in plant and machinery, at a forced sale it would

not realize more than £1,000. True, he has lived all the time, but how has he lived?

THE MILWAUKEE TYPOGRAPHICAL UNION AGREEMENT.

The Milwaukee Typothetae maintains — and the signed and sealed document supports its contention — that the agreement recently closed between it and the Milwaukee Typographical Union recognizes the open and non-union composing-room. The agreement is important, inasmuch as it was signed by the presidents of the union and the Typothetae respectively on July 16, last, three weeks after the United Typothetae of America in annual convention had declared itself unalterably opposed to any further shortening of the workday, and the agreement runs until June 3, 1907, three years from the present time, with a provision that fifty-four hours shall constitute a week's work unless in the meantime the United Typothetae of America and the International Typographical Union shall agree to a reduction in hours, a very unlikely contingency.

The Milwaukee agreement is another instance of the inconsistent course pursued by subordinate unions of the International Typographical Union when the shorter workday proposition is involved. The Boston agreement, entered into last March as a result of the unsuccessful strike in that city, provides for the fifty-four-hour week for a two-year term, and was signed by the officers of the International Typographical Union, but the union leaders say that it is unfair to cite this agreement against them, claiming that they were compelled to sign it. Then came the Louisville strike for the eight-hour day and a wage raise, the result of which was just as unfortunate to the union as the Boston strike. While eight-hour day strikes are brewing in El Paso, Texas, and Newark, New Jersey, Milwaukee union signs a fifty-four-hour agreement, which runs for three years. Obviously it is a case of do-as-you-please with the subordinate unions.

The Milwaukee agreement calls for a wage of \$17 a week for handwork in book and job offices, foremen to receive not less than \$20 a week, fifty-four hours. For machinework the day scale is \$18 a week, and \$19 a week for the balance of the term. The night scale for machinework is \$23 a week. The clauses in the agreement which recognize the right of Typothetae members to run open or non-union shops are Sections 3 and 5 of the wage scale, as follows:

SEC. 3. Union offices doing composition beyond their capacity, where it becomes necessary for them to patronize other firms, shall in all cases send work to union establishments first.

SEC. 5. None but members of Milwaukee Typographical Union, No. 23, shall be allowed to operate any machine or machines run in connection with any union office working under the jurisdiction of the parties to this agreement; provided, secretary can not furnish union men, non-union men can be taken, but they must be released as soon as union men can be furnished.

NEW UNITED TYPOTHETAE STARTS OUT WELL.

The reorganized United Typothetae of America has had a very satisfactory first month of existence. National Treasurer Donnelley, on August 1, reported enough responses from members signifying their intention to remain in the organization under the new conditions to insure a strong, substantial United Typothetae. Defections from the ranks were expected, and it was no surprise when some resignations were sent in instead of pay-roll reports on which to base the annual emergency fund payments. While it was an admitted certainty that the membership roster would be shorn of many names during the first year or so of the reorganized United Typothetae, it is equally as certain that the United Typothetae will in a few years get back all the members it will lose at the start, and in addition many employers who were never members. During the present year the United Typothetae will be able to accomplish results, and when it has the evidence in facts and figures to prove results it can, in time, win back all the lost members and hundreds of new members.

Inquiries are frequent from Typothetae members, asking for information concerning their status if they decide to ignore

the national emergency fund payments. The inquirers want to know if they can not remain members of their local Typothetae nevertheless. No possible construction of the new constitution will permit of this. According to its provisions, every member of every local Typothetae and every individual member of the United Typothetae must contribute to the national emergency fund one-half of one per cent of his annual pay-roll. Failure to do that debars him from Typothetae membership.

Detroit Typothetae has held every one of its members under the new conditions, Chicago Typothetae will hold from forty to forty-five of its members, New York is sending in very satisfactory returns, and the same is true of Boston, Philadelphia and other large Typothetae. All in all, the prospects are very gratifying for a better and stronger United Typothetae of America.

SEEKING KNOWLEDGE IN AMERICA.

William Brandstetter, bearing credentials from the German Booktrade Association (*Deutscher Buchgewerbeverein*), whose headquarters are Leipsic, Germany, is spending a year in the United States, studying the printing methods of this country as well as the character and scope of the organizations of employing printers and book publishers. Mr. Brandstetter's father is the largest employing printer of Leipsic, and Leipsic is the center of the printing and bookmaking industry of the German empire. Incidentally it may as well be retold here that the Germans are the greatest book-reading race on the globe, as the statistics of book production show that the Germans write and print more books than any other people.

Employing printers of Germany are well organized, according to Mr. Brandstetter, for defensive purposes against the attacks of the labor unions as well as for protection against ruinous pricemaking. A profit-producing standard of prices for work is maintained throughout the empire, and those who quote figures below the standard are punished, in conformity with the rules of the association, which is conducted on an honor basis. Strikes in the printing trades occur, but it is a criminal offense in Germany for a union picket to prevent a non-union strike-breaker from going to work. Girls are feeding nearly all of the presses in Germany, but the laws of the empire do not permit them to work nights, so that when an employer has a job on hand that requires night work to complete it on time he must secure men feeders for the night shifts.

TYPOTHETAE NOTES.

THE El Paso (Texas) Typothetae will have to fight an eight-hour day demand September 1, unless the typographical union of that city changes its mind. Reports indicate that the newspaper compositors of El Paso will go out in sympathy with the book and job men, notwithstanding the former now have the eight-hour day.

At the annual meeting (the fourth in its history) of the Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland, Reginald J. Lake, of Gilbert & Rivington, Limited, London, was elected president; Harry Cooke, of Leeds, vice-president, and Sir Henry H. Bemrose was reelected honorary treasurer. The federation maintains a central office in London in charge of two salaried secretaries. The fourth annual meeting was held in Belfast and the next annual meeting will be held in London.

CHANGES in managers of the various boards of trade are numerous and at last reports there were some vacancies to fill. The new board organized at St. Paul and Minneapolis has taken Charles Paulus from Pittsburg, leaving a vacancy in the latter city. C. M. Hays has gone from the Boston board to Philadelphia, where he replaces John Macintyre, elected secretary to the executive committee of the United Typothetae of America. The Boston position has been filled by the trans-

fer of H. A. Brown, manager at Indianapolis, to the Boston board. A board of trade at Detroit is contemplated.

A FAMILIAR face and figure, and a welcome delegate at each annual convention of the United Typothetae of America, is James Berwick, of the Berwick & Smith Company, of Norwood, Massachusetts. Mr. Berwick is big of body, broad of



JAMES BERWICK,
Of the Berwick & Smith Company, Norwood, Massachusetts.

mind, smiling of face and versed in the printing art, and hence what he says "goes" with those to whom he tells it. Mr. Berwick's firm is a big one, running one of the largest pressrooms in the country, where every meritorious labor-saving and profit-producing appliance is installed. The Norwood Press, of which the Berwick & Smith Company is a part, is one of the principal printers' "show places" in and near Boston, and a trip to the Hub is not complete unless it comprises a visit to and inspection of their plant. There forty of the most modern machines are running all the time, and their printed product ranks with the best in the country. Mr. Berwick enjoys attending United Typothetae conventions, and the other delegates enjoy having him there.

THE June circular of the Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland prints the following:

OUR TARIFF LAW.

The encroachment of foreign-printed matter is a serious thing, and in one district a handbill is in circulation as under, which we hope will have good effect.

"TO PRINTERS.

"Your attention is called to the fact that several of the very handsome fashion posters, now on view on the hoardings in Fleetville and St. Albans, were printed in America. It is only the present unjust state of our tariff law that makes this possible. These bills could just as well have been printed locally, and the money for their production have gone into your pockets."

THOMAS M. BALL, secretary of Rogers & Co., has been made manager of the business.



BY W. H. ROBERTS.

Appreciating the need among printers of advice on printing-office accounting and methods of ascertaining cost, THE INLAND PRINTER has secured the services of Mr. W. H. Roberts, secretary of the Audit Company, of Chicago, whose experience in establishing cost systems in the printing trade and in other lines has been both varied and satisfactory. In this department it is designed to answer questions in this connection, and so far as possible to show forms, etc., applicable to printing-offices, classified according to the number and the nature of the departments. The co-operation of employing printers is cordially invited, to the end that aid may be given to a better understanding of cost systems in the trade under the direction of a professional accountant.

NOT AN ESTIMATING DEPARTMENT.

A correspondent submits the following regarding his experience in estimating on a job of printing:

Enclosed we hand you sample of order blanks which we would like you to quote selling price in a place several thousand miles from a base of supplies and where pressfeeders are paid \$10 a week, pressmen and compositors \$25 per week each, and where, owing to freight and handling, stock costs sixty per cent higher than in Chicago. The order came to us for fifty thousand store orders, 3¼ by 5¼, one change, black ink, white O. P. S. bond; pad in one hundreds and pack and ship by express.

I give herewith a copy of our job ticket:

Four reams 390 sheets D. C. O. P. S. 24-pound, and	
14 sheets strawboard.....	\$ 9.68
Composition and changes.....	.60
Presswork, eight hours thirty minutes, at 18 cents..	1.61
Presswork, six hours, at 47 cents per hour.....	2.82
Trimming36
Stereotyping	2.22
Padding	4.00
Total	\$21.39

We made our own stereotypes and ran four-on. The expense of conducting our job office is \$94.70 per week, which includes the salary of the manager who does not work in the mechanical department.

Our method of arriving at a price for goods is the very old one of adding to cost of labor and material a percentage which covers all expenses and leaves a small margin of profit. In the present instance our customer, ten months after we have been paid for the job, notifies us that he has had prices from Chicago that are less than the cost to us of this work; he can get the same job done there for \$20. You will understand that we ran ours on a Gally, while the Chicago man might use a cylinder.

The answer to this is very brief. We do not know much about actual costs, either in Chicago or elsewhere. The aim of this department is not to consider costs, actual or relative, but to present ways and means by which each printer can know what his own costs are.

The cost of a particular piece or class of work may vary greatly between printers in the same town. Management, equipment, efficiency of employees, volume of business and other causes will account for this, and it is quite possible that the order in question might have been executed in Chicago and delivered for less than it could be produced for locally.

Just the same, there are plenty of printers in this town who take competitive business at a loss, though few of them know it, and perhaps none will ever own up to it. The "certain percentage" which our inquirer adds to cover expenses and profits is the foundation of a great deal of bad cost-figuring, because it is not a "certain" but an *uncertain* percentage which must be dealt with, and we are moved to question whether in this case the percentage on all jobs for a month, six months or a year would equal the expenses of the business (aside from material and direct labor) for a like period. Ten to one it would not.

From the showing our correspondent makes, we are inclined to think the work really cost more than stated, although no

clue is given to his method of figuring except in case of presswork, which seems to be figured at flat cost for time of pressman and feeder. Experience in large shops shows that this rate should be increased from thirty to sixty per cent to cover power, repairs, depreciation, rent, superintendence, supplies and non-productive labor, and even in a small plant these items must be too important to be ignored.

The composition, too, seems to be estimated very low, especially when this work can not be priced at flat cost, but must be increased to cover similar items of general expense. The ink used does not appear, though on an order of that size it certainly amounted to something. What our correspondent needs is to know when to *smile* when a competitor underbids him. If the competitor can actually do the work cheaper, then it is up to our friend to improve his facilities or give up the job cheerfully, rather than compete at a loss. If, as is much more likely, the competitor is ignorant or reckless of costs and is doing business at the expense of his creditors, the only thing to do is to smile and wait.

Of course, the shop must be kept running, and a "filler" at a slight loss may be better than idleness, but it is dangerous business at best, and only permissible when you can know just how much you lose by it.

The writer recently had occasion, in examining an unprofitable business, to call attention of the management to the fact that "costs" upon which their selling prices were based were much too low, general expense not being nearly covered by the percentage which was added to material and labor cost. The answer was startling, if not logical: "If we add anything more to our costs, we will be out of the market." A reply to the effect that if present conditions continued, the same result would shortly be reached, seemed hardly worth while, but there are plenty of business men who are just as carefully concealing themselves for fear the facts will find them, without in the least appreciating the amusing side of this ostrichlike proceeding.

SECOND ANNIVERSARY OF THE I. P. T. S.

August 1, 1904, marked the close of the second year of the Inland Printer Technical School. Started in August, 1902, with an equipment of six Linotypes, for the instruction of printers in the mechanism and operation of this machine, the school has broadened its scope and increased its facilities for instruction until it now offers to job-printers, pressmen or those desiring to learn the Linotype, an opportunity to perfect themselves in the various branches of this school. The location of this important educational institution is in the heart of the printing-house district, and day and night classes are maintained for the instruction of its pupils. The entire sixth floor of the Henry O. Shepard building, the home of THE INLAND PRINTER, is reserved for school purposes—a space of 104 by 106 feet—where light and air and hygienic surroundings are unsurpassed.

The mechanical equipment is all individual-motor driven and maintained in proper condition, and the corps of instructors are acknowledged experts in their particular lines.

The Machine Composition Department has one Linotype set apart exclusively for instruction in the mechanical details and adjustment of this machine, while six machines, single and double letter, are in constant operation by students learning this branch of the art preservative. This department always has large classes and has graduated more than three hundred and fifty pupils.

The Pressroom Branch has two large cylinder presses of the latest pattern (a Campbell Century and a Miehle), two platen jobbers (a Prouty and Challenge Gordon), and the equipment also includes a Dexter paper-folder with Dexter automatic feeder. The presswork department has rendered efficient service since its organization, a year ago, to many pressmen, to whom the instruction received in making ready

vignetted half-tone and color work was extremely valuable. Mechanical overlaying processes are also taught here.

The Job Composition Department has grown in popularity during the year of its existence and now has full classes of pupils eager to learn the principles underlying the production of artistic and harmonious job-printing. Graduates of this branch are being sought for by employers, who realize that the progressive qualities which impel printers to enter this school are highly desirable in employees, and the taste and finish evident in work done by graduates of this school are assisting in bringing a closer relationship between art and printing.

The fees in the various departments are as low as can be made and maintain the excellence of opportunities given. In the Machine Composition Branch the six weeks' term of operating and mechanism is the best course offered by any school, and includes actual machine practice and personal instruction in mechanism not obtainable elsewhere. In the Presswork Department practical instruction in overlay-cutting and handling forms, the subtleties of ink and paper are taught, and practical demonstrations under actual working conditions given, this being the only school in this country offering these advantages. In the Job Composition Branch the tuition fee has been recently reduced, the large number of scholars making this possible. Actual work is performed by pupils here from manuscript copy, the art of blocking-out designs, designing work and translating it into beautiful specimens of the job printer's art being taught in a thorough manner. A model equipment of type and furniture is at the command of students, and here, as in other departments, nothing is left undone that will add to their comfort and convenience.

Each pupil's requirements and needs are studied, and after graduation an interest is taken in promoting their welfare and advancing them in their chosen fields of endeavor.

Pupils are recommended to those seeking a superior class of employees, and the diploma of the Inland Printer Technical School is a coveted prize and an evidence of superiority.

The management of the Inland Printer Technical School is alive to the needs of the hour, and comprehensive plans for the enlargement of its practical work are in contemplation. In response to numerous requests, a correspondence course in the study of proofreading is now offered to those who wish to take up this branch, under the instruction of an eminent authority, and classes are now being enrolled. The plan of instruction is thoroughly practical and complete, and is offered at a low tuition fee.

In connection with its educational work, an exhibit of printing material and machinery is maintained, to which visitors are cordially invited. Here many interesting exhibits are attractively displayed, embracing the latest machines and devices, historical relics and up-to-date methods of producing printing, which can not fail to interest visitors. Printers from home and abroad are welcomed and entertained here.

The Inland Printer Technical School closes its second year with encouraging prospects for the future and with the plaudits and kind words of commendation of hundreds of graduates and their employers, who appreciate the work of upbuilding being done in this technical school—the only one of its kind in the world.

The employment exchange conducted in connection with its other enterprises is one of the most important accessories of the Inland Printer Technical School. Through this agency employing printers desiring help for any department are placed in immediate communication with those wanting positions, and as the system on which this department is conducted prevents accumulations of names of those who are no longer seeking employment, live lists of men can be furnished instantly. A small registration fee, to cover the clerical work involved, is charged for listing the names of those seeking positions, one fee covering registration under as many different headings as the versatility of the workman makes desirable, while lists of names are furnished free to those seeking employees. Hun-

dreds have availed themselves of this exchange, which has been the means of securing valuable positions for many during the past two years.

PRINTING IN INDIA.

Mr. Gerald L. Chard, manager of the machine and press departments of the Bombay Education Society Press, Bombay, India, whose portrait appears at the right-hand side of the gentleman in the center of the photographs of those departments shown herewith, has sent *THE INLAND PRINTER* interesting views of the employes of the various departments of the press, and writes as follows:

COLOR IN THE GRAPHIC ARTS.*

FOURTEENTH PAPER.

THE richly carbonaceous substances preferably used in the manufacture of lamp-black may also contain hydrogen, but no oxygen. Furthermore, they must develop gases when heated. Fats, oils, tar and resins meet these requirements, and coal tar especially is used in large quantities to produce ordinary lamp-black.

In the beginning of lamp-black manufacture, resinous wood, the leavings from the preparation of resin and from pitch boiling, was employed as raw material; and from those



Photo by Messrs. Raja Deen Dayal, Bombay, India.

"The Bombay Education Society was founded in 1841, its object being to promote the education of the poor within the Bombay presidency.

"In 1848, in order to add to its sources of income, the society established a printing-office, which is one of the largest private presses in India, if not the largest.

"The press, which undertakes all classes of jobbing work, possesses exceptional facilities for executing letterpress and lithographic printing, bookbinding, engraving, typefounding, stereotyping, electrotyping and all allied branches of the trade.

"The establishment is under European management and employs about seven hundred hands, the majority of whom are natives of India of the more intelligent type.

"The entire profits of the press are devoted to the support and education of the orphan boys and girls in the society's schools."

WORTH \$5 EACH.

Your paper is for me of the greatest interest and of large aid in my business. I have three big piles (over sixty) of these books at home, and I would rather lose a bill of five dollars than one of them.—*Sabino Giordano, Providence, Rhode Island.*

times has descended the name "pine-soot," in partial use to-day for a product obtained from a very different material.

The most primitive form of the preparation of pine-soot was the following: An iron vessel, placed in an oven closed on all sides, contained the material to be converted into soot. It stood upon a grate, and was heated from below; the soot-fumes were conducted into a large cylindrical or conical chamber adjoining. In this chamber the soot was deposited, and the gases developed in combustion escaped through an opening at the end, covered with a cap of linen, which acted to some extent as a filter. This primitive method has undergone countless changes with the course of time. At the present day the chamber system for burning out the oil is in general use; that is, the gases of combustion and the soot-fumes are made to pass slowly through a number of parallel and successive chambers, of the size of large rooms, giving time for the soot to be deposited upon the walls and floors. The last chamber opens into a chimney, through which all odorous gases, water and any other uncondensed products of combustion are carried off. If the apparatus works properly, very little soot will escape with these. It is important to keep

* Translated from *Allgem. Anzeiger für Druckereien* for *THE INLAND PRINTER*.

up a good heat in the chambers, in order to prevent the condensation and precipitation of other substances besides the soot.

The chief raw material used to-day is heavy coal-tar oil, or creosote oil, so-called; this is tar freed partially or entirely from the lighter products, such as benzol, etc., important in the manufacture of coal-tar dyes. Naphthalene, anthracene and other stable compounds of carbon and hydrogen, are also mixed with the soot oil.

In some cases special arrangements are in use for burning the oil. In one apparatus, for example, it falls from above upon a red-hot plate; but the abundant formation of coke by

be the lightest and finest, but this is not the case. On the contrary, the deposits made at the greatest distance from the fire contain the most water, empyreumatic substances and unburned oils. Sometimes the amount of adhering foreign matter is so great that it must afterward be removed. A lamp-black containing much oil is particularly unfit for graphic purposes, since the oil will not dry, but sinks into the paper and spreads, making yellow or brown rings around the letters.

In old prints the letters often have these rings, due to the primitive methods of the earlier manufacture of lamp-black, which did not allow the escape of the last remnants of the empyreumatic oils. This is accomplished at the present time

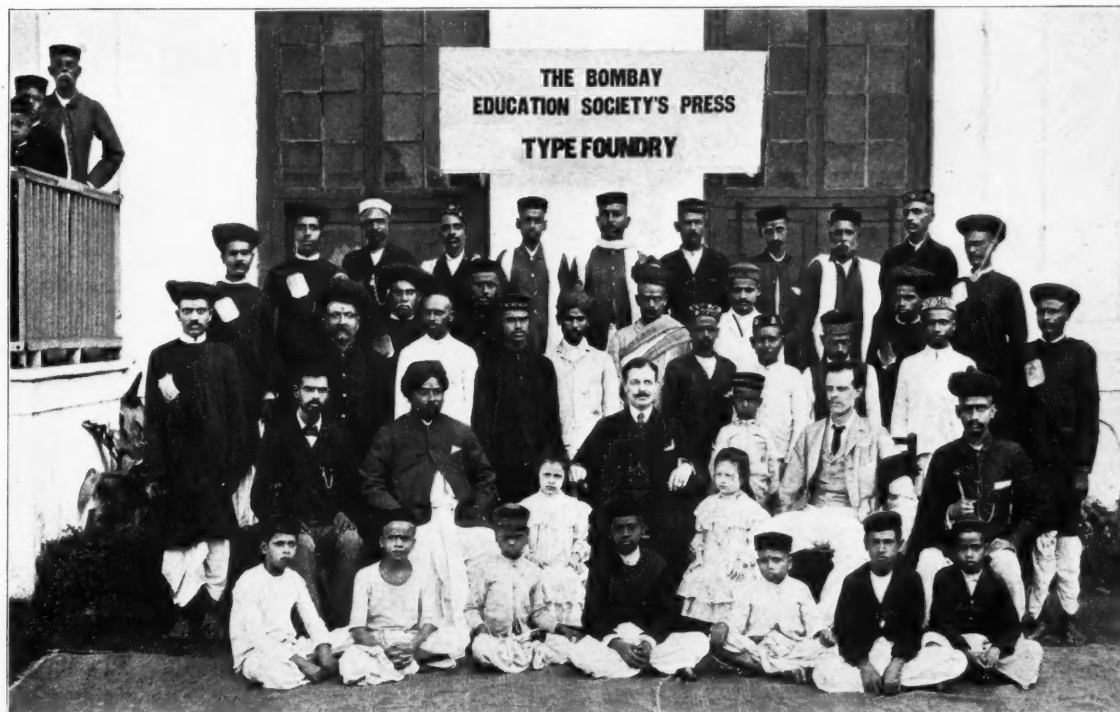


Photo by Messrs. Raja Deen Dayal, Bombay, India.

this method has brought it into disuse. In general, the tar oil which is to be converted into soot, or lamp-black, is the actual burning material. Set on fire in shallow vessels, either round or angular in shape, it is kept burning all day, the supply being replenished from time to time. The vessels are placed in box-like ovens, in shaft furnaces of masonry, or in cast-iron furnaces of varied construction. The most essential thing in the burning process is to regulate the supply of air in such a way as to avoid either too rapid or too slow combustion. In the former case, too little soot would be yielded, and the burning flakes would be liable to enter the chambers and cause the soot deposited there to be converted into coke; in the latter, the distilled, unburned empyreumatic oils would remain in the lamp-black, making it heavy and odorous. To successfully manage such a burning apparatus, an expert is needed, capable of overseeing every detail.

In passing through the chambers the soot is gradually deposited, most abundantly in those nearest to the place of combustion. These first chambers being the hottest, the soot deposited is also of the best quality. The further away it is carried, the more it is cooled, and to obviate this as much as possible, the collecting chambers run both parallel and one above the other, in order that they may naturally impart their heat. It might seem as if the soot carried the farthest would

be the lightest and finest, but this is not the case. On the contrary, the deposits made at the greatest distance from the fire contain the most water, empyreumatic substances and unburned oils. Sometimes the amount of adhering foreign matter is so great that it must afterward be removed. A lamp-black containing much oil is particularly unfit for graphic purposes, since the oil will not dry, but sinks into the paper and spreads, making yellow or brown rings around the letters.

The calcining is done in large, narrow cylinders, filled with closely pressed soot and tightly covered. The cylinders are placed upright in a furnace and heated from below. At the highest point of the cover is a little opening for the escape of the gaseous products of the distillation or sublimation, set free from the soot. These are perceptible in the form of a gray vapor. After the calcination is finished, the cylinders are taken from the furnace, and must stand unopened until cool, or about twenty-four hours. For soot belongs to the class of substances called pyrophoric, that is, such as are liable, under certain conditions, to spontaneous combustion. If air were allowed free access to freshly calcined soot, it would ignite and be carbonized. Calcining furnaces have also been constructed which permit continuous work. In a masonry furnace above the fire are placed inclined tubes, upon which the flames strike at an angle of about 45°. They are kept at a pale-red heat, open above upon the smooth upper surface of the furnace and below, either at the side or on the

bottom, according to the position of the fire. Workmen fill the tubes from above with the crude soot, and it is slowly pushed through and collected at the other end, fully calcined, in cylinders which are at once tightly closed.

The calcined lamp-black is superior to the uncalcined in appearance, being blacker and more velvety; it is also lighter and drier. For certain purposes a double calcining is necessary.

Other methods of purification, such as treatment with acids, soda lye, spirits, etc., were formerly attempted, and indeed carried into practical execution; but they are no longer in use, being too circumstantial as well as expensive, and giving no better results than a careful calcining.

is, a loosely twisted woolen cord, is used in a simple lamp, consisting of a basin with a broad tube-like neck-piece for a burner, or a broad woven wick is burned in a register burner with careful regulation of the flame. To supply the flame, solar oil, the so-called German petroleum, is chiefly used; petroleum or other mineral oils can also be used, but the different degrees of viscosity of the oils must be taken into consideration in the choice of the wick, with regard to its firmness and thickness.

In the larger lamp-black manufactories all the lamps are usually connected by pipes with a central reservoir, from which oil can be constantly supplied without interruption of the work. Over the lamps are suspended sheet-iron cylinders,



Photo by Messrs. Raja Deen Dayal, Bombay, India.

Lamp-black is exported packed in barrels or sacks—a very difficult matter on account of its great volume and lightness. It is first pressed together in the sacks to a certain degree, by treading, and it is then put, sack and all, under a hand or hydraulic press.

In Germany, the towns of the Rhine district, particularly Worms and Cologne, are the especial home of the modern lamp-black manufacture.

So far we have considered the common product ordinarily called oil lamp-black, which furnishes the material for printing newspapers, and for the cheaper and inferior lithographic and book colors. We can easily see that just this kind of lamp-black is the one in greatest demand. Aside from its use in the graphic industries, it is used in painting, and in the manufacture of oil-cloth, shoeblackening, enameled leather, india-rubber, picture frames, color paper and wall-paper. It is also employed in ceramics to color stones and tiles black, and to a limited extent in the dyeing of textiles to produce a gray tone.

The finer sorts of lamp-black are actually obtained from the smoke of lamps, sometimes oil-lamps and sometimes gas-burners. In the exclusive sense of the word, it is produced in two different ways: a wick of the most primitive form, that

which receive the soot fumes and the gases of combustion, and conduct them into chambers whose walls are made of linen. This acts to a certain extent as a filter, letting the gases and vapors pass through and keeping back the soot. The escaping fumes usually pass from the large receivers through a succession of long, narrow bags, which take up the last remnants of soot. To lessen the danger of fire, the soot is frequently passed first through a masonry or sheet-iron chamber, where any burning flakes may be deposited and extinguished.

This work also requires constant and careful supervision, first of all as regards the regulation of the wicks. The lamp-black obtained is deeper black than that from the burning of oils and also more opaque. It is used in the graphic industries to produce lithographic colors of medium quality, and for book and job colors. It sometimes needs calcining.

To obtain the finest kinds of lamp-black, the crude material is first converted into gas, and as such burned to soot; we can easily understand that the best imaginable product will result from this method.

Gas-black is at present chiefly manufactured in the oil regions of the United States. Since 1884 the natural gas issuing from the earth in these regions has been employed in this

industry. It not only furnishes the crude material for the production of soot, but it serves as fuel to drive the machinery, and gives heat and light. This method of manufacture of lamp-black, in its finest varieties, is at once the simplest, cheapest and most rational. One of these manufacturing plants will handle daily about twelve million cubic feet of gas. It requires about eight thousand cubic feet of gas to yield a pound of soot; this means a daily production of about fifteen hundred pounds.

The same variety is also produced in Germany, but the manufacture is much more complicated, since we have no natural gas at our command. In special works for the pur-

Sometimes the flame is inside a roller; again, the Thalwitzer apparatus is combined with a large machine in which the flame is made to rotate around the plates. The cold-water reservoirs are closed and connected with each other by pipes, thus making a steam reservoir in which there is pressure, as in a boiler; and this force is employed in carrying the movable parts of the machinery.

The works for the production of gas soot are usually connected with the larger establishments for the manufacture of book and lithographic colors, thus these supply their own needs, and get a considerably better article than that imported from America. The reason that the German product is better



Photo by Messrs. Raja Deen Dayal, Bombay, India.

pose we convert into gas an oil furnished by the German brown coal industry, also used for lighting railway carriages, some factories, and even towns. The gas is produced in specially constructed retorts, passes through a purifying apparatus and a gas meter, and is then collected in a reservoir. From here it is conducted by pipes to the burning apparatus, which varies in construction. The principle upon which it depends is this, that the soot is to be deposited upon cooled surfaces, a new surface offered for each new deposit, and the product automatically collected. These conditions are fulfilled by rollers or flat plates rotating above the gas burners. Precht's apparatus has a long, polished wrought-iron roller, upon which the soot is deposited from the flame below. At a certain point it is removed with a knife or brush, falling into a receiver. The rollers are hollow, and water is run through them; thus a cool surface is secured for the deposits. Thalwitzer's apparatus shows a vertically rotating plate or disk, above the flame. Cold water drops from a pipe upon the upper surface. The soot is brushed off and collected as in the former apparatus. Such an apparatus uses eight cubic metres of gas in twenty-four hours, and produces about 1.5 kilograms of soot. There are other arrangements besides these two principal ones.

—that is, purer, blacker and fuller—than the American may lie in the nature of the oil or in the methods of burning and precipitating, perhaps in both. At all events, more care is exercised in the process of manufacture with us than in America, where the gas is scarcely purified at all, and the soot precipitated upon uncooled plates of common stone or slate.

The gas soot is almost entirely free from empyreuma and therefore mixes freely with water in water-colors and india-ink drawing.

As regards the quantities obtained, tar-oil yields about thirty-five or forty per cent of dry lamp-black, petroleum or solar oil twenty to twenty-five per cent, and gas four to six per cent of the weight of the oil used. The differences in price correspond to the differences in quality and amount of production. Efforts have lately been made to perfect the processes of manufacture and improve the product. With gas soot the depth and blackness of tone, and also the quantity obtained, can be varied by regulation of the air admitted.

In order to make the lamp-black obtained from naphthalene, tar oil and similar materials as thick and heavy as possible, that is, to give it a high specific gravity, furnaces have been constructed which have a stricture above the flame. At

the spot where the flame rises, then, it is brought into a small compass by the narrowing of the space, and the pressure thus exerted upon it can be increased still more by admitting the air necessary to support combustion through small round apertures, making a strong draft, or by using compressed air to feed the flame. In this way the soot is deposited in its specifically heavy modification, deposited also more quickly and easily, and at less distance from the flame. It is possible to apply this method to lamps and gas burners.

The newest illuminating gas, acetylene, has also been made of service in the manufacture of lamp-black, and since we have here a particularly pure gas to deal with, free from empyreuma

and its execution demands much care and labor; therefore, rational as it is in theory and faultless as its product is, it is not of practical value.

Acetylene black is distinguished not only for its purity, but also for its remarkably pure and deep black tone. It is prepared to a limited extent, and used for the very finest prints. Being free from oil and empyreumatic, or fatty, constituents, it is especially well fitted for water-colors.

We will now leave this important material — lamp-black in general — and devote a little space to the manufacture of the black colors for the special purposes of metallic prints, such as copper and steel prints. The copper-plate printer works

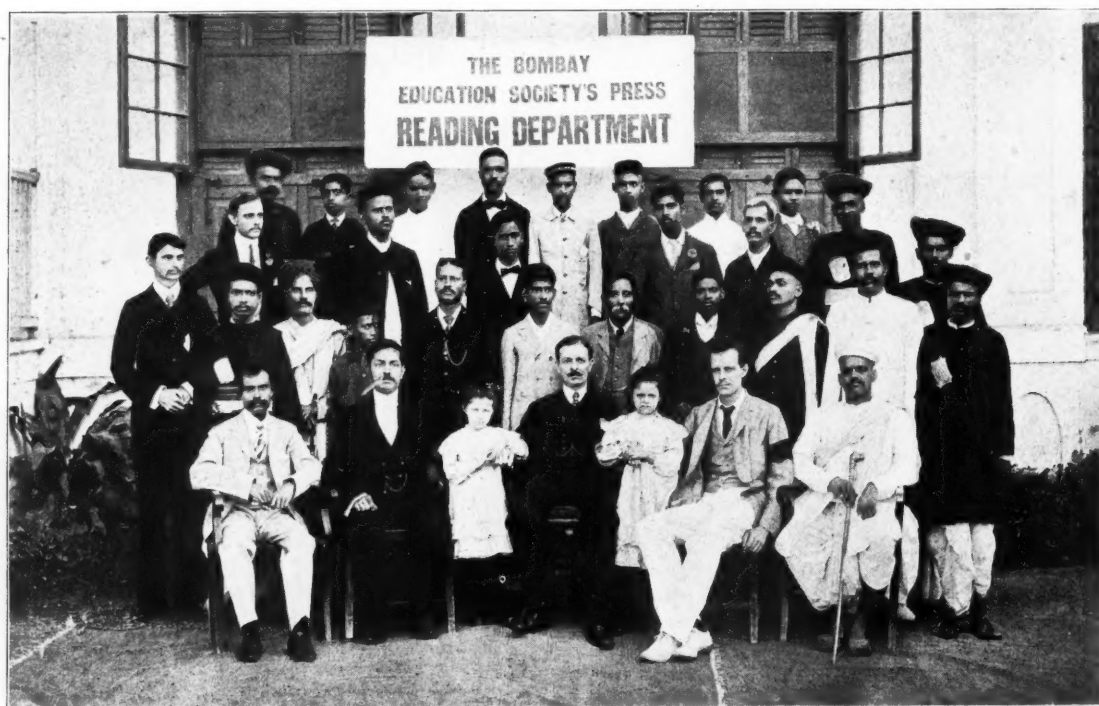


Photo by Messrs. Raja Deen Dayal, Bombay, India.

or volatile oils, the product is naturally conspicuous for its purity. Acetylene is composed of carbon and hydrogen, the carbon constituting more than ninety-two per cent. It is not burned alone, but is mixed with other gases. Used by itself, the temperature would be so high as to injure both the product and the apparatus. If mixed with other oils, the lamp-black obtained would be liable to contain impurities, and it is better that it should be mixed with air. To guard against explosions, the mixing and burning are done in a specially constructed apparatus, in which the proper quantities of gas and air are automatically measured and brought together.

According to another method, acetylene soot is obtained by the intentional explosion of a mixture of acetylene and hydrogen in closed vessels with exclusion of air. The explosion is produced by an electric spark, and takes place at about 40° of atmospheric pressure. Almost all the carbon is precipitated upon the inside of the tube. In point of the high percentage of carbon deposited, this method — which can of course be applied to all gases used in lamp-black manufacture — is the most rational; but it can not be denied that the absolute amount obtained is very small. The process is exceedingly complicated — the liberated hydrogen being collected in a special receiver and used in the next filling of the explosion apparatus to expel the air and in the mixing of the gases —

with a sunken form, the book-printer and the lithographer with a raised one. In copper printing, the color is pressed into the lines of the drawing sunk in the plate, and taken up by the paper when passed through the press. Copper prints require a more compact body of color, and this is obtained in black prints by using a specifically heavy color; the bright colors are heavy enough in any case.

Particularly important for us are charcoal black, which consists of a finely ground, dark brown coal — hard coal can not be used on account of its hardness and crystalline structure — and the so-called wine black or frankfort black. To prepare the latter, grape-vine twigs and grapeskins, also light wood and leaves, wine dregs, and similar remains of wine manufacture, are put into glazed retorts and subjected to a process of dry distillation, by being brought to a dark red heat. To obtain a charcoal of light consistency, which is the desideratum, the temperature must not exceed red heat, and the retorts must be kept at this temperature for several hours. The gases evolved during distillation are cooled and condensed as soon as possible, and the product of condensation treated for acetic acid. The residue in the retorts is deposited and cooled in air-tight boxes. The finer varieties of coal black, as well as those obtained from cork refuse, blood and nut-shells, are all subjected to a more or less similar treatment. After cooling

they are ground and washed. By the latter process the soluble ashy constituents of the coal, such as potash, and, in the case of wine black, argol, are extracted. Drying and a second grinding follow.

Animal charcoal, or bone-black, the finer varieties of which are designated as burnt ivory, or ivory black, is produced by heating bones from which the fat has not been removed. The best varieties only are used as a color; the principal use of bone-black is as a bleaching and deodorizing agent. The so-called hamburg black is a mixture of bone-black and wine black, and is used as an ordinary house-painter's color. The depth and tone of the different black colors varies greatly; most of them have a marked grayish or brownish tinge.

Written for THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXVII.—EDWARD D. PELOUZE.

THIS member of the Pelouze family was the third son of Edward, the original typefounder of that name, and was born in Boston, October 2, 1824. At the early age of thirteen he entered the Boston Type Foundry, where he remained until the Dickinson Type Foundry was established, when he went into the employ of that foundry. Here he remained until he reached the age of eighteen years, and he



Photo by Messrs. Raja Deen Dayal, Bombay, India.

To test the depth and fullness of lamp-black and other black colors, they are mixed thoroughly, in fixed proportions, with some pure white material, such as heavy spar, or kaolin. These mixtures are compared with standard samples, kept on hand, whose proportions and purity are known. Pure lamp-black leaves little or no residue of ashes in burning; mineral, coal, bone and wine black leave a considerable quantity, with bone-black pure white, with the other gray.

Lamp-black is sometimes, though rarely, adulterated with other kinds of black; these adulterations are easily detected, as may be supposed. Impure lamp-black is for the most part unfit for graphic purposes.

(To be continued.)

HIS LINE OF WORK.

"Sir," said the subscriber, to the editor of the *Bowersville Clarion*, "you published a highly colored report of the size and sweetness of the watermelons in my patch. That ought to be corrected. Who wrote it, anyhow?"

"That highly colored report," explained the editor, "was turned in by our highly colored reporter, George Washington Johnsing, who also turns the crank of the press on Friday afternoons. He claimed that he based the report on observation as well as on inside information."—*Chicago Tribune*.

then took the position of foreman in the foundry of his uncle, Lewis Pelouze, at Philadelphia. Here he remained for several years, and established a reputation for inventive genius, all the time perfecting himself in the typefoundry art.

In 1848, when the discovery of gold called so many persons to California, Mr. Pelouze went with the early exodus for the new Eldorado, resigning his position in the typefoundry in Philadelphia. At first he went into the mines, and while mining on the American River was stricken with smallpox, which was epidemic at the time, from which illness he recovered slowly, and after all hope was abandoned. His brother William was with him at this time, and had it not been for that fact, he would undoubtedly have died. On regaining his health, he and his brother returned to San Francisco, and securing the agency for the Boston Type Foundry, again engaged in the type business, a line with which they were both familiar. Later on they manufactured in a small way, to meet the urgent calls of the printing trade of the coast, but their manufacturing was almost entirely confined to brass rule and leads. At the time the means of transportation were not only very slow, but also very expensive; still the time did not seem ripe for manufacturing type in such quantities as would make the business profitable, and the successful inauguration of typefoundry was reserved for a later period. During those early days the

brothers Pelouze started a small paper, which they called the *Town Talk*, a bright, newsy sheet, afterward merged into the *Morning Call*, now one of the leading daily papers of the Pacific Coast.

In 1856 his family induced Mr. Pelouze to return to New York, as they were not contented with California, and he at once began the manufacture of type in Albany. A year later he abandoned the enterprise, as not showing profitable results, and returned to New York city, where he engaged in mold-making, a branch of the business in which he was well skilled, as he had a natural aptitude for mechanics of all kinds. At



EDWARD D. PELOUZE.

this time he exercised his inventive faculty to some purpose, although he spent much time in experiments which did not result successfully. Among his successful mechanical devices was the little apparatus for cutting brass dashes. Up to that time dashes were all filed to shape, but having a large order to get out, he conceived the idea of a series of cutters to be combined on a mandrel, cutting the dashes at a rapid rate. This is still the method employed in cutting dashes, and it was soon recognized as a clever device. He also experimented extensively on an improved typesetting machine, and one for rubbing and finishing type. As illustrating the mechanical skill of the man, it is related of him that in company with his brother, who wanted to purchase a safe for his office, the manufacturer offered to place \$100 in the safe shown and any person who was able to open it in less time than twenty-four hours was to have the prize. The safe was taken up to the store where his brother wanted it sent, and Mr. Pelouze, with a piece of wire and some simple tools, opened the combination in less than an hour. As the story goes, the prize was not found in the safe.

In 1861, after the beginning of the war between the States, he closed up his business and raised a company, entering the Fifty-ninth New York Volunteers as captain, and was killed while leading a charge of his regiment at Reaves Station, at

the battle of the Crater, August 25, 1864. Mr. Pelouze was a man of charming personality, of a light and cheerful disposition, and much beloved by his men and comrades in arms. Had he not fallen while fighting for his country, it is believed he would have made a name as a typefounder, as he had inherited all the talent for typefoundry for which the family was noted.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

A CONSIDERABLE number of multicolor printing processes, as they are termed, in which the various colors of the job are transferred to the paper at one impression, have been patented during the last few years. Among them the most notable and seemingly the most really practicable was the Orloff process, which has been already well described in these columns. Now a British patent has been taken out by a Russian engineer, a Mr. Rudemetoff, which is claimed by him to be an improvement on previous methods. This inventor says that in machines in which multicolor impressions are produced from several printing members in such a manner that a complete impression is obtained provided with all the colors, the serious defect is experienced that the color on the proof coming from the first color part design member is not yet dry when it comes under the second part design member, and in the same way neither of these two colors are dry when the proof is ready to receive a fresh color from a third color part design member; this means not only that considerable smudging of the colors takes place on the transfer rollers, but the colors which only give their proper strengths and graduations of tone upon clear paper, owing to the fact that the colors are printed one over the other, reproduce the design very badly, and this is more especially so with the third color which may be applied to the impression already containing the first two colors which are still wet. Mr. Rudemetoff seeks to obviate this difficulty in multicolor printing by powdering the first and second colors with a powder corresponding in tone to the respective colors impressed before a fresh impression is made.

Thus, for example, by this system, for three-color printing, two powders would be required, a yellow and a red, and the impressions from these blocks would be powdered with the first and second colors respectively, the third color being applied in the usual way, no powdering being required for it. The inventor lays great stress on the fact that these powder colors must be very transparent, and in order that they may slide easily over the paper without leaving residues, the pow-



LONDON HEADQUARTERS OF THE COLT'S ARMORY PRESS.

ders are mixed with talc, or they may be trituated with paraffin wax, colophony, or the like. It is claimed for the process that printing may be carried on quicker and with fewer stoppages of the machine for washing up, while it is stated to be a point of great importance that each fresh impression takes place upon a thoroughly dry surface, so that the new color is able to lie smoothly and firmly.

Another British patent, this time by two Americans, is for a machine to produce circular letters or similar written matter in large quantities, and the mechanism described provides for the combination of typesetting, distributing and printing operations to be done by one machine. Of course, neither of the machines we have briefly described are yet on the market, but we understand that they will be shortly.

already approved by the directors of both companies. By such amalgamation it is expected that the business will be conducted energetically throughout the world with ample working capital. The business of the company will be conducted as heretofore from the offices at 154-156 Blackfriars Road, S. E. It is to be hoped that the Wicks Company will be able to continue its business, as it has some important developments in hand at present, especially in the way of new composing and casting machines that are expected to beat anything at present on the market.

The joke of the day is the Harmsworth baronetcy. What the proprietor of the *Daily Mail* and a host of snippety papers was given a knighthood for is puzzling every one, and it is attributed to his somewhat sudden rise in wealth and not to



ON THE RIVER LEA.
Within London Metropolitan Area.

In the High Courts of Justice the other day an application was made before Mr. Justice Buckley for the appointment of a receiver and manager in the matter of a debenture holder action in connection with the Wicks Rotary Type Casting Company, Limited. Counsel said the company carried on a substantial business and supplied type to some of the leading daily papers, and it was very essential that they should be provided with the money to pay wages. First and second debentures had been issued, and interest amounting to £1,250, which fell due on June 30, had not been paid. The company had no funds with which to pay, and had exhausted its borrowing powers. About £300 a week was required to pay wages. It was proposed to appoint as receiver and manager Mr. Owen Wyatt Williams, of the firm of Whamond & Williams, accountants, with power to act at once. His Lordship made the order as asked, appointing Mr. Williams for three months. The board of the company have considered it necessary in the interests of the company and all concerned to join in the appointment of a receiver and manager, pending the amalgamation of the company with the Wicks (Foreign Patents) Founders Syndicate, Limited; the terms of such amalgamation have been

any inherent journalistic qualities he may possess. There are a good many men in the newspaper world to whom the honor would have been more fitted.

The London *Daily Mail* has been getting into trouble with the spiritualist party, and Mr. D. Christie Murray, the well-known author, the other day presided over an indignation meeting held at the St. James' Hall. At this meeting the tactics of the *Mail* and the *Express* were severely criticized, one speaker saying that the articles in these papers could never be relied upon, many of them being baseless and false. A resolution was brought forward by a Yorkshire gentleman, who moved "That the phenomena of clairvoyance and the faculties of those who exercise it are worthy of serious attention, and that the ribald treatment by any newspaper is unworthy of interesting journalism." Professor Keiro, the seconder, said that he spoke more in defense of straightforward English journalism than in the defense of the occultists. Since the advent within the last eight or nine years of the Harmsworth-American sensational style of journalism, one hears the man in the street say, "I know it is a lie; I saw it in the *Daily Mail*." He suggested that the secretary of the Occultists'

Defense League should write to the president of the Journalists' Institute, calling his attention to the sensational and untruthful style of journalism now adopted by that halfpenny paper and the other Harmsworth publications, and ask whether he feels inclined to take any steps with regard to the matter. The resolution was unanimously adopted.

What might have been the commencement of great trouble and annoyance in the printing trade has fortunately been amicably settled. Messrs. Spottiswoode & Company's employees

Written for THE INLAND PRINTER.

BERLIN NOTES.

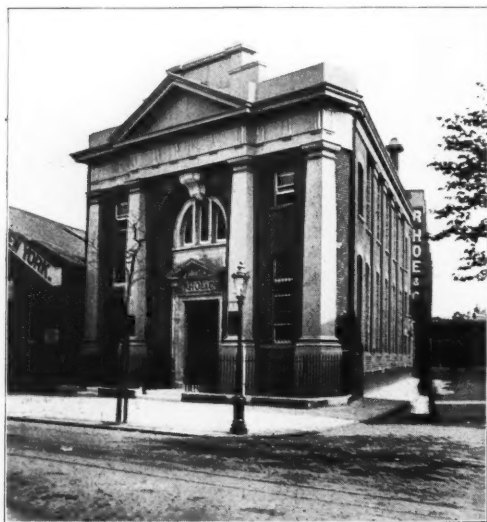
BY A SPECIAL CORRESPONDENT.

AFTER our German parliaments—the Reichstag and the Prussian Diet—have closed their sessions, business has slackened down, as it does each summer, and the number of unemployed printers is increasing. Things are better than last year, though, for, according to the German Printers' Union's report, the number of unemployed members receiving relief aggregated 2,586, against 2,761 in 1903; the amount paid being 51,642 marks for one month, or 11,140 marks less than in the corresponding month in 1903.

Another step toward the improvement of the situation is the increase of employing printers signing the scale, for, according to the list published by our official Tariff Committee, the number of fair firms aggregated 4,559 by April 1, and has since grown by several dozen. The fact that these fair firms employ about eighty per cent of all German journeymen printers, and that the remaining balance of, say twenty-five hundred master printers, are mostly owners of small print-shops, seems to prove that the scale, which, as your readers may remember, was agreed upon by mutual consent for a period lasting until January 1, 1907, is now prevailing all over the German empire. The annual Master Printers' Convention, which this year met at Strasburg (Alsace), also succeeded in combining the master printers' unions of the Rhine province and Westphalia, and also of Alsace-Lorraine, who heretofore had their separate organizations, with the general union. Thus, we have now both a united master printers' union and a journeymen's union, both fully organized, to take charge of their respective interests.

Under these circumstances we hope that there will be no further labor troubles in our trade, the organizations exhibiting as much confidence and good feeling toward each other as can reasonably be expected. In fact, there is much discussion now going on about the possibility of both contracting parties combining their forces in fighting the obnoxious price-cutting indulged in by parties who apparently are unable to demand fair prices for fair work.

Berlin, the German capital, boasts of no less than 841 printing-offices, 640 of which have signed the scale, employ-



R. HOE & CO'S NEW LONDON OFFICES.
(Formerly a Scotch Presbyterian church.)

were holding a beanfeast on a Saturday, but on the preceding Friday night about sixty layers-on received their notice to quit and a week's wages to leave the employment of the firm at once. It appears that the men joined a printers' union despite the fact that the firm was known to be opposed to such organizations. The dismissed employees were members of the Operative Printers' Assistants' Society, an organization which immediately showed fight, an order to so many of its members to quit work being regarded as an insult. The premises of Messrs. Spottiswoode were immediately picketed and a force of police requisitioned by the firm; in fact, several of the city constables were provided with hammocks within the building for the purpose of keeping guard. Without were a large number of uniformed and plain clothes' men of the force, while the "blacklegs," as the turned-out men termed their substitutes, were ushered into the building amid scenes of uproar, there to rest on improvised beds and hammocks to await their call to work. The incident undoubtedly caused great commotion in all printing circles. Negotiations between representatives of the firm and the officials of the Society took place, and on the following Friday, exactly a week from the commencement of the dispute, a definite basis of settlement was arrived at and the men resumed work on terms mutually arranged, but virtually the union's terms.

The Vellum (Account Book) Binders are just entering into a rise of wages movement, and are asking for an increase of \$1 a week in wages; a reduction of hours to 52½, to bring them into line with other branches of the trade; overtime to be paid for at time and a quarter, and to commence not later than seven and one on Saturdays; piecework to be assessed at time and a quarter; apprentices (and cheap labor equivalent thereto) to be in proportion of one in three; and women to receive equal pay for the same class of work. For these objects a levy of 12 cents per week is to be taken for six months.



WICKS TYPEFOUNDRY, BLACKFRIARS ROAD.

ing 23,110 hands. Of these 7,401 were organized printers, the balance being assistants, feeders, etc. There are 110 line-casting machines employed by thirty-six offices. What a contrast with New York, which, according to late reports, has no less than 815 Linotypes.

A lively altercation arose recently between the organized printers and the pushing *Buchdrucker-Woche*, which has within a rather short time become the most favored advertising medium of the German printing trade. It appears that

a few weeks past it published a small want ad., issued by a compositor serving in the army. For some reason or other he had been granted a four weeks' furlough, and, being unable to spend this vacation at some summer resort, he advertised for a job "under moderate conditions." The journeymen's press attacked him severely for this, claiming that he had no right to take the bread of any of his fellow workmen while under military orders, etc. The *Buchdrucker-Woche* promptly raised the question of by what right could he be prevented from looking for employment at his regular calling if he had no other means of supporting himself, as neither the military treasury nor the benevolent funds of the union nor any other resource was in a position to assist him in his exigency. The paper also points out that if a workman offers his services at lower than scale rates, he may do so because he knows that his efficiency may not warrant him to ask for the scale, and rather than cheat his prospective employer out of money to which the advertiser knows he is not entitled, he prefers to openly confess that he would be satisfied with a pay that would correspond with the work he feels able to produce.

On July 1, a small Bavarian paper, the *Donauwörther Anzeiger*, celebrated its one hundredth anniversary, while Wagner's printing-office at Innsbruck (Tyrolia) completed the three hundred and fiftieth year of its existence.

The Imperial Court Printing-office at Vienna is preparing for its centennial jubilee in November. Ever since the appointment of the present director, who is no printer, the office is managed as a profit-making concern, and several instances have been cited where it has succeeded in attracting private orders by cutting prices. Consequently, Austrian master printers at present do not entertain very kindly feelings toward the imperial print-shop, and it is very likely that they will not participate in the festivities already contemplated.

Still, Austrian printers just now feel better than they used to. They have at last succeeded in obtaining some concessions by their government, especially in the postal regulations for the transmission of newspapers. It is a strange fact that at present any newspaper published in Germany proper may be subscribed for at any Austrian postoffice at the same price as in Germany, inclusive of the delivery at the residence (no postage being paid in this case), while this privilege is denied to the Austrians themselves, so that any Austrian inhabitant desirous of reading home-made papers has to pay postage for each copy. This anomalous condition is to be abolished before we are much older, probably next year.

The big newspaper-publishing trust, controlled by Mr. August Scherl, the founder of the *Berliner Lokal-Anzeiger*, has made further progress. Its illustrated weekly, the *Woche*, having proved a decided success, the company purchased several competing weeklies, the *Weite Welt*, and the oldest German family weekly, the *Gartenlaube*. The advertising columns of the latter having been leased for a number of years to Scherl's bitter enemy, Mr. Mosse, the well-known proprietor of the *Berliner Tageblatt*, there was constant friction between the two firms, neither of whom was willing to recede from the contract. The Scherl people then committed a breach of contract by suddenly refusing to accept the supplement sheets printed by Mosse and containing the ads., and a lawsuit was entered into. After a few days, however, Scherl had to give in, and an arrangement was perfected by which Mosse gave up his contract rights in consideration of \$125,000 cash. But that is not the latest news, either. Scherl has now purchased the old-established Hamburg dailies, *Neue Börsenhalle* and *Hamburgischer Correspondent*, that for many years past were losses to their owners, but were continued as the avowed organs of the influential shipping merchants of Hamburg. The sale created a great deal of excitement in Hamburg, but it went into effect all the same, after Mr. Ballin had proved that he had been unable to raise the \$125,000 necessary to keep the papers afloat. The latest report is to the effect that Scherl is going to start a new daily in Leipzig by October 1.

He is undoubtedly the most enterprising German publisher of the present, and we may yet hear of many new ventures. Aside from the papers already mentioned, he owns the *Tag*, a daily printed in two colors and illustrated, several sporting papers, also illustrated, and the several directories of Berlin, Frankfort, Leipsic, etc., each of which is printed in one of his large print-shops.

One of the latest inventions over here is electrotyping without blackleading and without beeswax. Dr. E. Albert, in Munich, obtained a patent on what he styles "Albert Galvano," its object being the use of a lead plate into which the original cut is pressed with great pressure and the mold thus obtained immersed in the bath, like an ordinary wax mold. The disadvantage of the latter being useless after one shell has been taken is obviated by Albert's invention, so that exact



MESSRS. SHERIDAN'S LONDON OFFICES.

duplicates may be secured from the same mold regardless of the number. If the original be a half-tone etching, it may be prepared with the well-known mechanical underlay before the lead mold is taken, and thus the mold represents an exact reverse of the made-ready cut, with the consequence that electrotypes produced from this mold will require no further underlaying.

Papier-maché stereotype molds of newspaper pages—that is, of matter in which there has been no patching up—may be used over and over again, a contributor to the *Berlin Buchdrucker-Woche* writes, by a very simple process. Put the matrices in a large basin of water, where they should lie for twenty-four hours to be thoroughly soaked. Then take them out and put them between a couple of iron plates of corresponding size, about one-twelfth inch thick, alternating so as to get a pile just high enough to pass the rollers of the calendering machine. Then the pile is turned through the calender with as much pressure as possible, care being taken that the forthcoming water does not settle in the machine to cause rusting. This procedure is repeated once or twice, if necessary, after which the matrices will be as smooth as when new. It should be noted that the second time the flongs are used their reverse side is to face the type; that is, not the same that received the first molding. From the later description it would seem that no flong may be expected to yield more than two plates, but still this is a saving worth considering.

The metric system of weights and measures having been adopted by all continental nations, it will not be long before it will also, for simplicity's sake, find its way into the English-speaking world, and therefore it may not be amiss to say that a very accurate flexible decimal measure has been produced by the *Masstabfabrik Stadtlengsfeld* in Germany, its main feature being that on its reverse side it gives a most accurate gauge of

the Didot (French and German) point system. Your readers will be aware that the French point unit is about .376 millimeter, or exactly one two-thousand six hundred and sixtieth part of one meter. The measure in question now gives exactly this number on one side, while on the other you find 100 centimeters—a great help to printers and printers' warehousemen.

Another invention of actually everlasting value is the *Immerwährender Kalender*, issued by the G. Franzsche Verlag (Joseph Roth), in Munich. At first look it appears like an ordinary office almanac made up in the German style, i. e., with the name of the saints to whom each day is allotted, but upon closer examination you see that there are two Januaries and two Februaries. The columns containing the dates are slotted, thus allowed an insert table to appear, which corresponds with the names of the single days. A small tape at the bottom end of this insert allows its being drawn out up to six lines' distance. A table accompanying the almanac indicates for any year from 1 to 2,000 a certain numeral between A and F, and if you now pull out the insert until the numeral thus indicated lines up with the indicator mark, you have at once the complete almanac of any year. Thus, you may find out on which weekday Christmas fell in 1492 with the same ease as if you look for the probable wedding-day of your grandchild in 1986. Of course, this almanac has been patented.

Two prosperous master printers have honored themselves by noble gifts for the benefit of their respective communities. Mr. Albert Koenig, well known in Germany as the publisher of a popular railway guide, has donated a property of over twenty acres to his town Guben, to be used as a public park, while Mr. Ernest Rubin, in Coepenick, a suburb of Berlin, has purchased a large tract of land adjoining the Spree river, on which he proposes to build homes for invalid printers. He did so at the instance of the *Buchdrucker-Woche*, which never tires in contributing to the welfare of the printing craft.

Strange enough, a namesake of this philanthropist, a Mr. Isidore Rubin, has gained notoriety in another way. He had a printing-office in Budapest, the Hungarian capital, and succeeded in getting machines, etc., on credit. He secretly sold out, borrowed as much money as he could get, and then disappeared, presumably to the States.



ENTRANCE TO GERMAN IMPERIAL PRINTING-OFFICE,
AT ST. LOUIS WORLD'S FAIR.

Written for THE INLAND PRINTER.

AUSTRALIAN NOTES.

BY A SPECIAL CORRESPONDENT.

MANY Australian master-printers and newspaper managers are crossing the Pacific to the St. Louis Fair.

One manager of a trio of large newspapers had a commission to purchase a large outfit for his firm, which will include a four or six roller rotary, stereotype and etching plant, and other accessories, with an order to purchase in either America or England. Others are after smaller plants and single pieces of machinery, type, etc. Our printers are well supplied with the latest American type faces, which are stocked in the principal Australian cities. The American Type Founders Company sent Mr. T. G. Nicklin, of San Francisco, right through this side of the world a while back, and he succeeded in securing for his firm the bulk of the commonwealth type business. Barnhart Bros. & Spindler have also an agency here, but none of the other American founders are represented. In inks, however, most of the American makers, including the Ault & Wiborg Company, F. H. Levey Co., Sigmund Ullman, and the California Ink Company, do a large business. The former's three-color inks are much appreciated, and their Sydney representative, Mr. B. F. Cox, who has lately come here from Cincinnati, reports big sales.

There is a good opening for the better class of printing papers in coated bond and cover, as well as fancy boards. One of the Sunday papers in Sydney has been issuing three-color, grained pictures by the Chicago Three-Color Company, in large numbers. The enterprise added thousands of subscribers, and I understand they are out after another consignment. One of the most popular issued was a representation of Bret Harte's story of the "Luck of Roaring Camp." There is a lot of this class of business to be done among Australians, who are great novelty seekers.

Each Australian State runs its own State printing-office, where all the general and revenue work is executed. The New South Wales Government Office employs a staff of over one thousand workmen in its various departments. Some of its productions—especially in the lithographing department—are of an exceptionally high class. Both Linotype and Monotype machines are in use in the composing-room, which has a staff of over four hundred hands. The letterpress machinery section is out of date—is, in fact, a museum of antiquities. One of the show pieces of this room is a cylinder machine that is running every day, which created much stir in the 1852 London Exhibition. There is a virgin field here for a smart American salesman in the machine business, both in letterpress, lithograph, folding, ticket printing, ruling and bookbinding machinery. The Germans have the only modern press in the room, with a double-demy Phoenix—a machine after the Miehle stamp, but lacking its strength in construction. In platens, Germans, with the Phoenix and Victoria (built on the Colt principle, but with a solid piece instead of set-screw behind the platen), are having a big sale. They also do well with their lithographing machines.

The Australian printer is a more progressive character than his English brother, and it is doubtful if even America (on a population basis) is better equipped with modern machinery. Including New Zealand, we have over four hundred Linotypes in use, as well as numerous Monolines and Monotypes; while in letterpress, lithographing, folding and box-making machinery, the latest that America, Germany and England turn out finds ready sale. The Germans are very active salesmen here and dispose of a large number of box-making plants. There are three makes of Linotypes in use—the Mergenthaler, English Linotype and the Canadian. Much to the regret and disgust of early buyers, the Mergenthaler Company sold their Australian rights to an English company, and, as a consequence, we are compelled to mix our machines, and lay out much money for fresh duplicate parts. That action by the

Mergenthaler people has done much to injure the sale of American machinery in these States. It is reported that the rights for the British Empire in the Miehle press have also been disposed of in the same way, and that that machine is to be made in England for British buyers. When selling rights, a clause should be inserted in the agreement to allow purchasers of the American machine the right to supplement their plant with machines of the same make if so desired. If these machines were made from the same models, and the English and American parts were interchangeable, there would not be very much to kick about; but in the Linotype, at least, the machine is of vastly different construction.

There is a movement on foot to enforce a charge of 3d. per pound on imported magazines, such as *Pearson's*, *Munsey's*, *Scribner's*, *Strand*, and *Century*, if more than one-third of the printed matter in each number is of an advertising character. A deputation from local publishers and printers waited on the Federal Minister for Customs in Melbourne the other week, and pointed out that most of the magazines coming into the commonwealth duty free circulated merely advertising matter, which carries a duty of 3d. per pound. The deputation received an encouraging reply from the then Minister for Customs, Sir William Lyne (whose party has now gone out of office). The Customs Department have since taken action. Last week a number of cases containing magazines were opened in Adelaide. Each copy was inspected and weighed, so as to get an idea of the amount that may be charged. The inspection proved that not only did the "bound in" advertisements constitute much more than a third of the whole book in most instances, but it was also discovered that they contained a large number of "loose" insets, such as birthday and post cards, that carried a duty of twenty-five per cent, which savors of a mild bit of smuggling by some of the publishers or their agents. No definite action, outside the inspection, has as yet been taken by the authorities, but it is on the cards that the duties will be enforced according to the Act, more especially as the Prime Minister, being a compositor, is naturally in sympathy with the master-printers, who drew the attention of the authorities to the alleged breach of the Act.

Australian printing circles are highly elated over the fact that the present Prime Minister of the commonwealth, John Christian Watson, is a compositor. Born at Valparaiso thirty-six years ago, his parents took him to New Zealand when an infant. At ten years of age he went to work as a "dog boy" (or platelayer's assistant) on some railway work; then did a year at farm labor; and at the age of thirteen was apprenticed to printing on a small country newspaper. Here he got his foot on what proved to be for so many eminent men the first rung of the ladder of greatness—the stepping-stone to the success of Franklin, Greeley, Mark Twain, Bret Harte and numerous others in America, and to dozens and dozens of politicians and men of letters in Australasia who began as printers' devils, and, in Charles Dana's trite phrase, "Ate ink."

After serving his five years' apprenticeship, Watson left the New Zealand country town for the larger sphere of Sydney, but for a time was unable to get work at his trade. That did not deter the youngster, for he took a position as groom in Lord Carrington's stables. Later on, the future Prime Minister got on a Sydney evening paper, *The Australian Star*, but, having a very elementary knowledge of the art, had to submit to that ridicule which is so often slung at those who have most of their takes passed to them. Stung by his fellow-workmen's criticism, he studied every minute of his spare time, and soon became such an excellent tradesman that the companionship elected him "father of the chapel." From that position he became president of the Typographical society, and later on rose to be president of the Trades and Labor Council of New South Wales, with its sixty-three thousand affiliated members. In 1894, he was selected to stand for the State Assembly, and went to the newspaper manager and asked if, in the event of failure to win the seat, he could return

to his stand. The manager replied, "No; you must either stay at your work or leave the office altogether." That reply only fired Watson's spirit of independence. He resigned his stand, stood for the State constituency (Young) and was elected.

Once in Parliament, he readily made his mark as a loyalist to the Labor Party and as a well-informed and sturdy debater—but, for the time being, remained a student. It was not, however, until the Australian colonies became federated, four years since, and young Watson had left the State and was elected to the Federal Parliament, that the present Prime Minister was revealed as the skilful leader, the man of ideas and clear-cut principles, the shrewd parliamentarian, the statesman whose conduct is not subject to unworthy influences, and who never subordinates Australian interests to the interests of party politicians in England.

Besides Mr. Watson, another member of his Ministry is also a printer. The Postmaster-General, Hugh Mahon, picked up stamps in a country office near Tullamoon, King's county, Ireland, as a youth. While at case, he learned shorthand, studied in spare hours, graduated into journalism and Irish politics, and was a political prisoner in Kilmainham gaol in 1881-82. When he came to Australia, he got a press engagement, worked in most of the States, going to West Australia during the gold rush, where he settled down and is proprietor of a prosperous paper at Kalgoorlie.

Both the Senate and House of Representatives have many compositors as members, Messrs. Higgs, Findley and Hutchison, in the Senate, being all well known throughout the commonwealth as craftsmen who have assisted to improve the lot of the "poor comp." The State Parliament also teems with printers and a few journalists, and, as possibilities are always great in young countries where education is free and compulsory, we will, no doubt, vie with America in the future with our Lincolns and Garfields.

The Government Statistician's return of the people employed in manufactures in New South Wales for 1903 has just been published. In the printing division, it will be seen that the products under the head of "Books, Paper, Printing, etc.," have substantially increased during the past couple of years. The number of hands employed in 1903 totals 6,135, among whom £520,425 was distributed in wages. Printing and binding comes easily first, with 5,361 hands and a wage list of £481,189; paper boxes, bags, etc., are next, with 512 employes and £28,709 in wages. These are followed by electrotypers and stereotypers to the number of 110, who receive £6,577 as reward for their services. The only other allied branch enumerated is photoengravers, who number forty-two, and receive £3,950 for their services. This list only includes the mother State. Victoria has even more people employed, while Queensland, South Australia, Tasmania and New Zealand swell the total to about thirty thousand to forty thousand.

PROFICIENCY IN PREVARICATION.

The art of prevarication has undergone continuous improvement in the Orient for hundreds of years, and the following epistle from a Chinese editor to a correspondent in rejecting his manuscript would show that the art has almost reached high-water mark. This is how the editor of a paper in Peking, China, declines a manuscript: "Illustrious brother of the sun and moon! Look upon the slave who rolls at thy feet, who kisses the earth before thee, and demands of thy charity permission to speak and live. We have read the manuscripts with delight. By the bones of our ancestors, we swear that never before have we encountered such a masterpiece. Should we print it, his Majesty the Emperor would order us to take it as a criterion and never again print anything which was not equal to it. As that would not be possible before ten thousand years, all tremblingly we return thy manuscript and beg thee ten thousand pardons. See—my head is at thy feet and I am the slave of thy servant."

PRINTING EXHIBITS AT THE ST. LOUIS WORLD'S FAIR.

PROBABLY one of the finest and most original exhibits in the Liberal Arts building, and certainly the most unique of its class, is the display made by the Mittineague Paper Company, of Mittineague, Massachusetts, a concern which, although only about eleven years old, has established its product as standard throughout the United States and Canada, and is already becoming well known abroad. Its advertising is always of the finest kind, and it is making its exhibit at St. Louis the best it has ever attempted. The space occupied is a prominent corner position, 20 by 15 feet, having aisles on two sides. This is covered by a house in the style of the old English houses of Shakespeare's time, with paneled walls, small, many-paned windows, tiled roof and low ceilings. The two sides facing the aisles are open to a height of seven feet, with a railing separating the space from the aisles. The floor, which is raised about four inches above the main flooring, is covered with matting and rugs harmonizing with the general plan. Handsome Flemish oak furniture is used and adds very much to the effect.

The many specialties manufactured by the Mittineague Paper Company allow various ways of showing them off. The book papers are shown in a well-filled bookcase containing some of the finest specimens of bookwork produced in this country during the past few years. A large showcase contains a variety of examples of presswork on the various other papers, booklets, catalogues, brochures, menus, advertising matter, etc. The artist papers are brought to the attention of the public by a number of original drawings by famous illustrators, notable among these being one by Charles Dana Gibson. These cover the walls of the back of the space and make an interesting display for the general public as well as the artist. The large center table contains the various sample-books of the company—works of art in themselves. A number of glass jars, showing the paper in the different stages, from rag to the finished sheet, occupy a prominent position; also models of the different parts of papermaking machines. A small table is provided with stationery and writing material for those wishing to use the same. The easy chairs prove quite acceptable, and the many interesting objects are the means of holding the attention of a great many people.

The Eclipse Folding Machine Company, of Sidney, Ohio, exhibits a quarto newspaper folder and an Eclipse job folder,

which show a new departure in low-priced folding machines, as they are built in heavy cast-iron frames and driven by gears entirely. They are very strong and simple in construction, have very few parts and are therefore not liable to get out of order. The exhibit is in charge of Mr. D. A. Garwood, manager sales department.

The bookbinding art of America is well represented by an exhibit of the firm of Ringer & Hertzberg, 110 Randolph



ECLIPSE FOLDING MACHINE COMPANY EXHIBIT.

street, Chicago, in the Liberal Arts building. They show many choice books in exquisite bindings. Their crowning effort is a set of Napoleon in twelve volumes. It is a magnificently inlaid and hand-tooled work, marking an epoch in the history of bookbinding in America. To a visitor of the World's Fair this work alone is worthy a trip to the Liberal Arts building. It comprises a very carefully selected collection of over two thousand artistic engravings, picked up here and there in Europe during a period of eighteen years. The best productions of the engraver's art in copper, steel and wood, as well as etchings and lithographs, are to be found in it. Many of the pictures are beautifully colored by hand. The work contains numerous genuine autograph letters of Napoleon and contemporaries. Prof. W. M. Sloan's "Life of Napoleon" was used for the text, and every leaf of this, as well as every picture, is carefully inlaid in hand-made paper.

This work is valued at \$10,000 and well worth it. Ringer & Hertzberg are the only American bookbinders of this class exhibiting at the World's Fair, and their efforts are entitled to the greatest credit. American booklovers should feel proud of this distinctively American achievement.

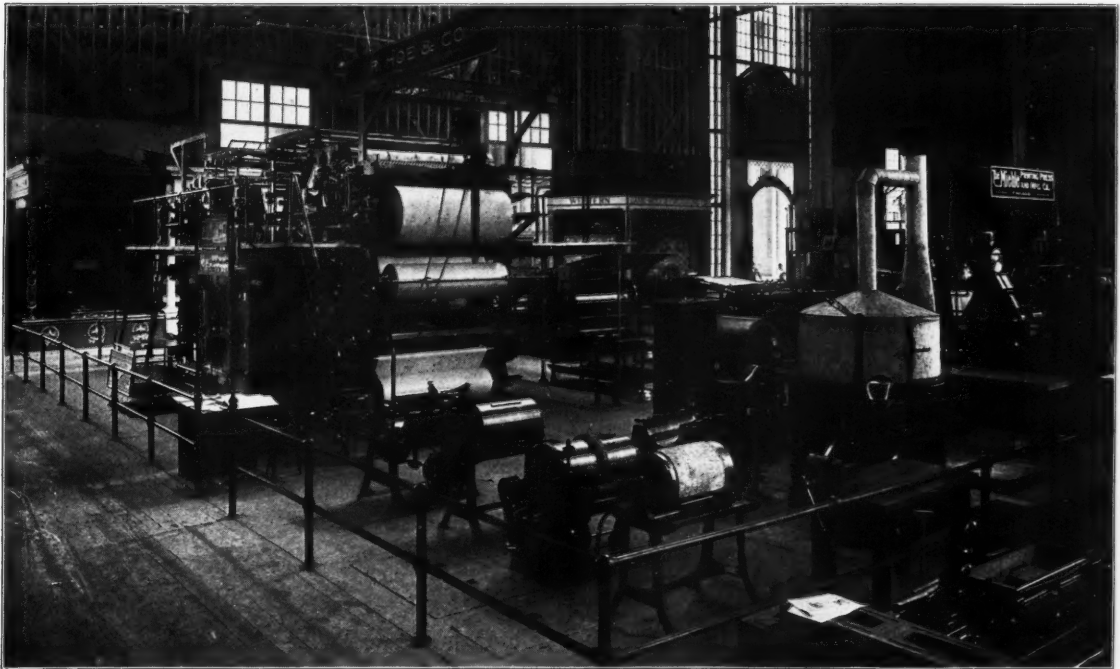
The Golding Company's exhibit embraces a half dozen jobbers of all sizes, paper-cutters, card-cutters, mitring machines, rule shapers and other composing-room and pressroom accessories.

The Dexter Folder Company exhibit, in the Liberal Arts building, its folding and feeding machines, also a Dexter Automatic Feeder attached to a Miehle two-revolution press. In the Administration building two Dexter automatic feeders are shown attached to printing-presses and Dexter folders, these being used in getting out the official programs and other exposition work.

R. Hoe & Co., New York, have an exhibit 46 by 60 feet in the Liberal Arts building. The principal and largest press on exhibition is what they term the latest improved double-quadruple-octuple combination press, with central folders. This press produces ninety-six thousand 4, 6 or 8 page papers, printed, folded pasted and counted in lots of fifty, complete, from four double-width rolls of paper, in one hour, or forty-



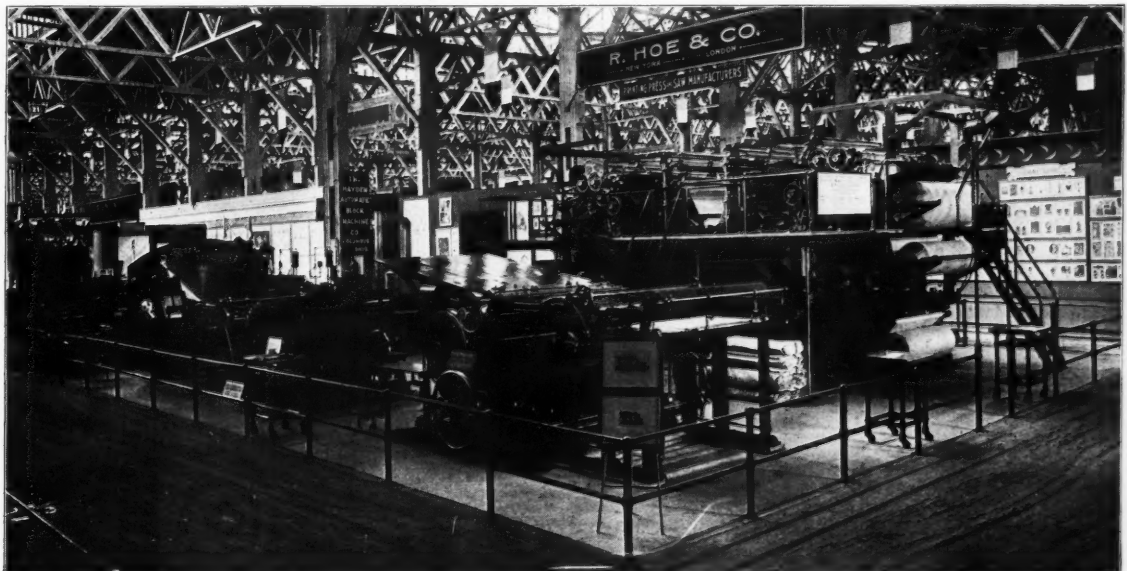
MITTINEAGUE PAPER COMPANY EXHIBIT.



VARIED EXHIBIT OF R. HOE & CO., IN PALACE OF LIBERAL ARTS.

eight thousand 10, 12, 14 or 16 page papers in the same time; also 18, 20, 22, 24, 28 or 32 page papers in the same time; also 18, 20, 22, 24, 28 or 32 page papers all inset and pasted, in one hour. The machine weighs ninety tons, is 30 feet long, 12 feet wide and 14 feet high, takes fifty horse-power motor to run it and is completely controlled by the Kohler push-button system. It takes sixty-four stereotype plates to cover the cylinders, each weighing fifty pounds. The fountain holds eight hundred pounds of ink. This press takes four rolls of paper, each weighing one thousand five hundred pounds, to start the press. All the papers are produced automatically

from the rolls. The paper is started at one end and the finished paper ready for the reader is delivered complete at the other end. The press consists of about fifty thousand parts. If desired, papers half-page size of the regular newspaper page can be delivered with the heads cut open and papers wire-stitched. This is all done while the paper passes through this mammoth machine. Three of these machines are now being installed in the *St. Louis Globe-Democrat*, where they can be seen running any night. There are over fifty of this style machines in operation, some running from six and others from eight rolls of double-width paper.



ANOTHER VIEW OF THE R. HOE & CO. EXHIBIT.

In conjunction with this press is exhibited a complete matrix-making and stereotype-plate-making plant. Notable in this exhibit are the improvements in the patent pouring metal pot, which does away with the ladle, the metal being forced from the pot directly into the casting molds, which are also of a new and practical design. The cutting-off cylinders are also of a new design, being entirely automatic. For instance, you place the plate on the machine, touch a lever, and the machine does the rest, cutting both edges and unclamping the plate ready for the shaving machine, which has an improvement by which the plate, after being shaved, is forced up out of the shaver so that it can be taken out by the operator. All of the stereotyping machinery is driven by Sprague motors.

In the flat-bed line, R. Hoe & Co. exhibit a new style of two-revolution press, with improved parallel bed movement, in which the bed and cylinders are geared together without the usual intermediate wheel employed in all old-style presses. The movement of this press is strong, smooth and will allow a speed of two thousand four hundred impressions per hour, the press having a bed 36 by 51 inches, with four-roller distribution.

A new departure in printing machinery is shown in the rotary two-revolution press on exhibition here. This press is, as its name implies, a two-revolution, the flat bed being replaced by a cylinder which is spirally grooved to receive the curved electrotype plates. This is the first press of its kind ever exhibited, as well as the first grooved cylinder for receiving plates of its size. Being a rotary press, the speed is only limited by the quality of the work and the feeder. This press is intended for large runs and work which recurs weekly or monthly, and is not intended to replace flat-bed presses in the broad sense.

In the Government building a Hoe lithographic press is used in printing Government maps, which are distributed free to visitors.

Morrison wire stitchers, made by the J. L. Morrison Company, New York, are in charge of Mr. Crofts, and embrace four of the latest styles of Perfection stitchers. This is the only exhibit of wire-stitching machines in the building.

The John Thompson Press Company, New York, exhibits

platen presses, scoring and embossing machines, wood stamping and printing machines, etc. Colt's Armory presses are among those exhibited.

Seybold machines are found opposite the R. Hoe & Co.'s exhibit, and comprise high-grade machinery for bookbinders, printers, lithographers, paper mills, etc. One interesting machine, the continuous feed trimmer, trims all sizes of sewed or stitched books, pamphlets or magazines at a tremendous rate of speed.

The Oswego Machine Works, Oswego, New York, have an exhibit of their cutting machines in the Liberal Arts Palace.

The Mergenthaler Linotype Company has three styles of



EXHIBIT OF SEYBOLD MACHINE COMPANY.

composing machines on exhibition—a double-magazine machine, a standard two-letter-matrix Linotype and the Linotype Junior, the latter a small machine of an entirely different pattern for use of publishers of small papers.

The Simplex One-man Typesetter is shown by the Unitype Company, setting regular foundry type and distributing it simultaneously in the same machine.

The Canadian Composing Company exhibits two Monoline machines from its factory at Montreal, Canada. It is claimed that these typesetting machines will shortly be offered to the trade in this country, though heretofore barred by infringement of Linotype patent. Their simplicity and smoothness of operation in casting slugs makes them a center of interested printers visiting the fair.

The exhibit by the Lanston Monotype Company of their type casting and setting machines is an attractive one. Two keyboards and two casters are in daily operation, setting all manner of intricate and straight composition, and casting sorts for the type-case from fourteen to thirty-six point.

Adjoining the working exhibit of the Lanston Monotype Machine Company is that of the Campbell Company, which shows two Century four-roller, two-revolution presses in operation at speeds up to two thousand six hundred per hour. The Century is the only two-revolution press the bed and cylinder of which are rigidly locked together throughout the entire printing stroke, which is accomplished by fixed continuous register rack and gearing, and in the larger sizes of presses by double racks and double gears. This prevents the surface of the cylinder deviating a tissue-paper's breadth in succeeding revolutions. The precision of grippers and guides enhances accurate register of the sheet to the type-bed.

A rotary super-inking device, an entirely

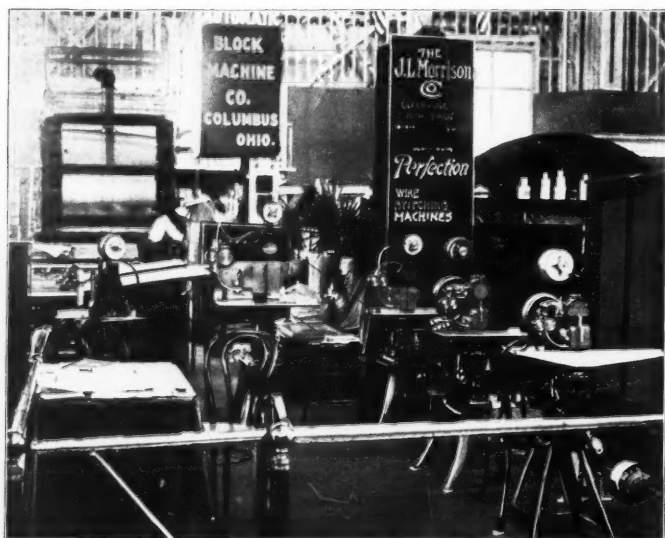
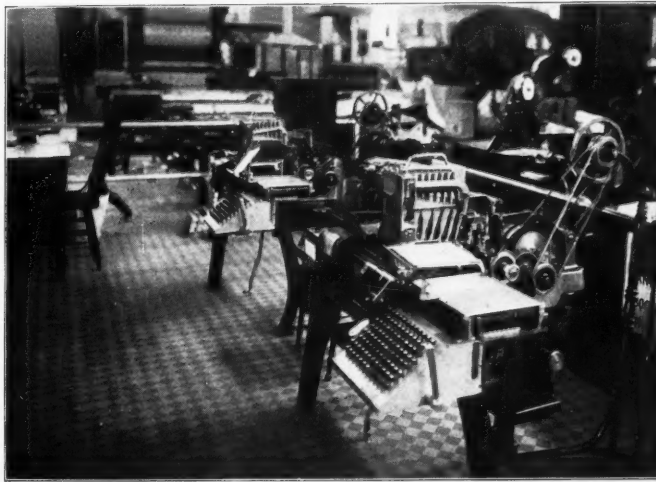


EXHIBIT OF MORRISON STITCHERS.



MONOLINE MACHINES EXHIBITED BY CANADIAN COMPOSING COMPANY.

original principle of ink distribution, due to the employment of a highly ingenious apparatus, accomplishes a super-digestion and super-blending of the ink before it is applied to the printing surface, with the result that a deeper and denser color is obtained than possible by other means, and this with a relatively smaller amount of ink. By this means impressions do not differ by any perceptible shade one from another.

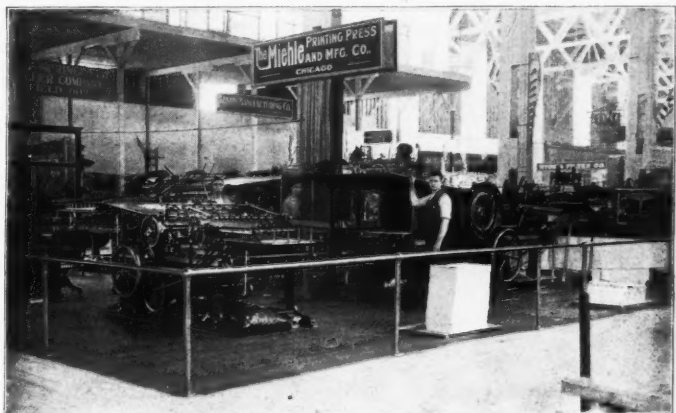
The Campbell Company is represented by Mr. William J. Kelly, editor of "Pressroom Notes" of THE INLAND PRINTER, who also represents the interests of the Wood & Nathan Company, sole selling agent of the Lanston Monotype Company; Mr. G. J. Sinnott, of the Campbell Company, will assist Mr. Kelly. Mr. John E. Cashion, former instructor at the Inland Printer Technical School, has charge of the presswork on the Century presses.

The Miehle Printing Press & Manufacturing Company, of Chicago, has an exhibit in the Liberal Arts building, as also one press in the Government building, one in the Education building, two in the Administration and one very large machine in the Dexter Folder Company exhibit in the Liberal Arts building, to which a Dexter feeder is attached. The presses shown in the different exhibits have front delivery and table distribution, although back delivery

and rack and pinion distribution is placed on job and news presses, the latter being specially adapted for poster and newspaper work, felt packing being used. This style of press is said to be very fast. Two and four roller machines are exhibited with front delivery and table distribution. This model exhibit is presided over by Mr. Carl Henderson, assisted by Mr. H. F. Parish.

The chief attraction of the exhibit of the Harris Automatic Press Company, Niles, Ohio, is their latest creation, a two-color sheet-feed press taking sheets 19 by 26 wide and printing them in two colors. The press is in daily operation, feeding and printing sheets at a high rate of speed. Their card and envelope machine, the "Little Wonder," with a record of over twenty thousand per hour on continuous performance, is also on exhibition. The Harris blanker, for feeding die-cut envelope blanks and printing in two colors at the rate of eight thousand per hour, is also an attractive exhibit.

The sheet-feed press which the Harris Press Company has been introducing so widely of late is shown in one color, but with numbering and parallel and right-angle perforating devices—that is, adapted to print in one color,



MIEHLE PRINTING-PRESSES ON EXHIBITION.

putting in any desired numbers in another color and perforating the sheet both ways, all in one operation. This press, with these attachments, works at the rate of about six thousand per hour.

In the French section of the Liberal Arts Palace, Ch. Lorilleux & Co., Paris, exhibit an attractive line of printing-inks. This firm, which has now large works at Puteux and Nanterre, France; Derango, Italy, and Badalona, Spain, was founded in 1818 by Pierre Lorilleux, in Paris, on the site now occupied by the head offices and warehouses. Pierre Lorilleux was the first manufacturer of printing-ink in large quantities in France, printers prior to that time preferring to make their own inks. Job, lithographic, half-tone, double-tone, etching and engraving inks, colored inks, gold and silver inks, copyable inks (invented by Ch. Lorilleux & Co. in 1879), varnishes, etc., are shown in this exhibit.

Carver stamping and embossing presses, stamping and embossing at one operation at the rate of one thousand an hour, are shown in the Palace of Liberal Arts by the C. R. Carver

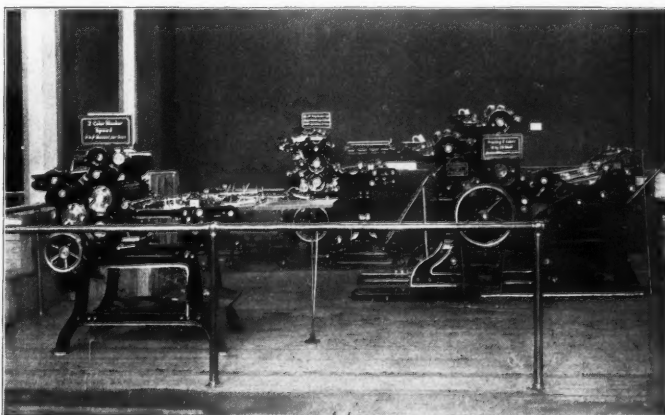
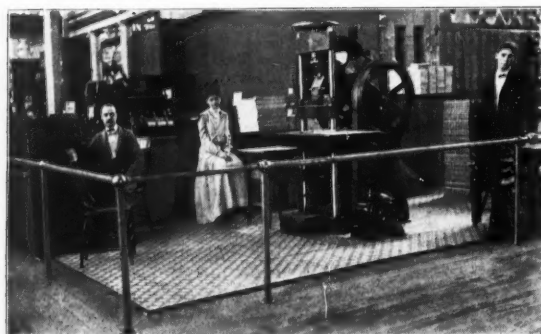


EXHIBIT OF HARRIS AUTOMATIC PRESSES.



CARVER STAMPING AND EMBOSSEING PRESS.

Company, Philadelphia. All sizes of dies are used with equal facility in these machines. The ink is thoroughly mixed and ground in a fountain at the rear of the press, having continuously revolving rollers driven in opposite directions at differential surface speeds, and the die is wiped perfectly clean by a mechanism which travels parallel with the die.

A large and beautiful display in the German section is that in which the firm of Ferd. Emil Jagenberg is showing machines of the paper industry, especially for paper-box makers, bookbinders and paper mills, emanating from the engineering works at Dusseldorf, Germany. The firm shows an extremely ingenious and interesting automatic boxmaking machine. This machine turns out about twenty complete boxes per minute. Two paper webs, a narrow and a broad one, the first of which serves for strengthening the box, are taken from the reel and evenly covered with adhesive. Then the cardboard pieces are automatically put into paper strips and pushed toward a form, where the box is put together and finished. All these manipulations are automatic and it is highly interesting to see the ingenious way the machine is working.

The boxes thus made are labeled by another machine, standing beside, which also works automatically. Unglued labels are taken from a stock, furnished with the

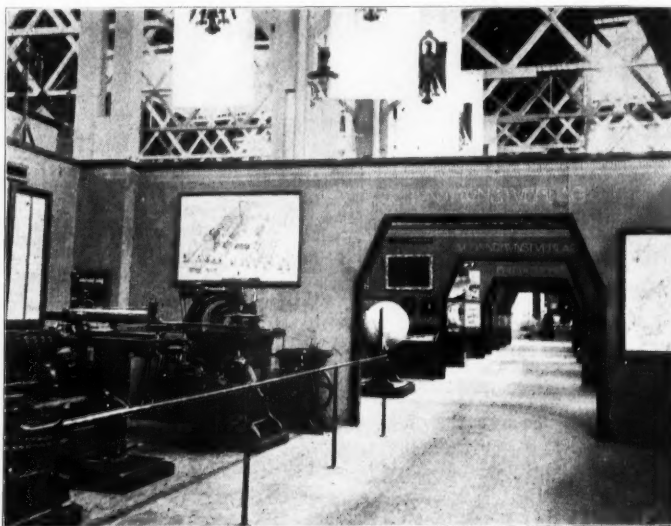
adhesive and then put on to the boxes, which leave the machine labeled in a neat and exact manner.

The same automatic labeling machine can be used for labeling any other object, as bottles, tins, packages, etc., and allows two or more labels to be put on at the same time, or one label all around.

Of much interest is a winding machine for the manufacture of an imitation tin box, making a can body from impregnated paper and glue. This machine takes the paper from a reel and does all the impregnating, gluing and winding necessary, putting at the same time a label all around. These can bodies are furnished at both ends with tin caps, being then entirely impermeable for water, flavor and oil.

One of the specialties of the firm is the slitter and rewinder, which is also exhibited, cutting and rewinding all sorts of narrow paper coils. The machine seems to be of a very simple construction and is furnished with an automatic counting apparatus. The paper is cut as if by scissors.

A corner-staying machine for staying the corners or putting



VIEW OF GERMAN BOOK INDUSTRY EXHIBIT, SOUTH TO NORTH.

together the separate parts of boxes by means of paper, linen, etc., at about three thousand corners per hour, is also shown, and a box-covering and an edging machine for copybooks, placards, etc.

A very ingenious and interesting machine is the book-corning machine. This machine automatically makes corners for books, covering them with calico in order to protect them from wear and tear.

Jagenberg's "Coveralls" in their different constructions are exhibited. They are used for gluing and varnishing pieces of calico, paper, labels, etc. The trade-mark of the firm is a broken brush, the latter having become quite superfluous in consequence of the various gluing machines constructed by Mr. Jagenberg, and especially his "Coverall," just described.

A special line of the firm is the manufacture of paper goods, especially serpentines, confetti and narrow paper coils, which product is arranged in the glass cases of the pavilion.

The firm, Ferd. Emil Jagenberg, has branches in Berlin, Leipsic, Stuttgart, Vienna, Paris, London and St. Petersburg. It is distributing an attractive booklet, the inside pages of which are 9 inches wide, but by folding lengthwise are encompassed by the board covers, 4½ inches in width. The unique manner of folding which permits the use of the large cuts illustrating the various machines made by this company, within a booklet of small dimensions, is deserving of comment.



ENTRANCE TO MACHINERY HALL.

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

BY F. N. WHITEHEAD.

THE fiftieth session of the International Typographical Union convened at Convention Hall, World's Fair Grounds, St. Louis, Missouri, Monday morning, August 8, at 10 o'clock.

Mr. M. R. H. Witter, of the local committee of arrangements, called the convention to order and expressed regret that the Governor of Missouri and the mayor of the city were unable to be present.

After the Very Rev. Dean Carroll M. Davis, of Christ Church, had invoked the divine blessing upon the convention, Chairman Witter introduced President Joseph A. Jackson, of St. Louis Typographical Union, No. 8, who cordially welcomed the delegates and visitors to the World's Fair city.

Chairman Witter also welcomed the delegates and visitors to St. Louis and then introduced President James M. Lynch, who returned thanks to the officers and members of St. Louis Typographical Union, No. 8, for the cordial welcome extended by them.

In point of attendance, the fiftieth session outclasses all its predecessors, as 289 delegates answered roll-call on the second day, while the next largest convention was that of Chicago in 1893 (also a World's Fair city at that time), where 264 delegates were present, Washington being third with 242 delegates last year.

Commissioner Frederick Driscoll, representative of the American Newspaper Publishers' Association, addressed the convention on the second day of its session and congratulated the members on the peace which has characterized the trade relations of both parties to the arbitration agreement during the past year. Mr. Driscoll stated that the members of the association which he represents considered themselves bound morally, if not legally, to the "closed-shop" principle until May 1, 1907, the expiration time of the arbitration contracts.

The "priority law" was eliminated from the Book of Laws, thus allowing foremen to hire help irrespective of seniority in the office.

The convention refused to amend the general laws providing a fine for members purchasing other than union-label goods, or a change in the form of obligation including such a provision.



PRESIDENT LYNCH AND SPECIAL REPRESENTATIVE A. A. HAY, OF LOS ANGELES, CAL.

An attempt to limit the employment of printers as operator-machinists on Linotype plants of more than two machines was defeated.

A proposition by a Texas delegate to prohibit members of the International Typographical Union enlisting in the militia of any State was voted down.

The discussion indulged in recently regarding the form of obligation taken upon joining the union was revived when a delegate proposed to strike out the offending words "or



BARNES, COSTELLO, WHITEHEAD AND BROWN WAITING FOR SOMETHING TO HAPPEN.

religious" in that portion which reads: "That my fidelity to the union and my duty to the members thereof shall in no sense be interfered with by any allegiance that I may now or hereafter owe to any other organization, social, political or religious, secret or otherwise." The convention declined to make the proposed change.

Toronto, Canada, and Columbus, Ohio, were the only contestants for the honor of entertaining the next session of the International Typographical Union, the former winning easily by a vote of 187 to 64.

The salaries of the president and secretary-treasurer were increased to \$2,500 per year.

A resolution instructing International Typographical Union delegates to the American Federation of Labor to secure the adoption of a universal union label was adopted.

Plans for continuing the fight against the non-union Los Angeles *Times* were made, and Representative Hearst thanked for the establishment of his Los Angeles *Examiner*.

Organizers for the Newspaper Writers' branch of the International Typographical Union were provided for by resolution adopted by the convention.

The report of the Committee on Union Printers' Home recommended that the Cummings Memorial take the form of a permanent library extension to the Home and that a wing of the main building be constructed to increase the capacity of the Home, which report was adopted.

Statistics gathered by the International Typographical Union as to scales of prices, hours of labor, etc., which have heretofore been published in *The Typographical Journal* will hereafter be printed in pamphlet form and distributed to meet the requirements of the International and local unions.

The most widely discussed proposition before the convention was that looking to the adoption of the eight-hour work-day in book and job offices and the naming of a date when the same should become effective. Previous to the meeting of the

United Typothetæ of America in St. Louis in June, there existed agreements between the two organizations in a number of cities, but the action taken at the convention of the Typothetæ and the resolutions adopted asserting "that the United Typothetæ of America declares it is opposed to any reduction of the fifty-four-hour week," and "that the United Typothetæ of America will resist any attempt on the part of the International Typographical Union to reduce the hours of labor," had the effect of dispelling all hope that this could be done without the taking of a stand fully as decisive by the International Typographical Union. As a result, a number of resolutions looking to the enforcement of an eight-hour day were presented to the convention and referred to the eight-hour



IMPARTING THE GRIP.

committee. This committee made an exhaustive report in which it endorsed the work of the International Typographical Union eight-hour committee and the executive council in their efforts to secure an eight-hour agreement; it also deplored the action of the United Typothetæ of America on this question, believing such action made it necessary for the International Typographical Union to take a decided stand and prepare for war on this measure should the Typothetæ persist in the stand taken at its last convention.

The committee then submitted a resolution as a substitute for all the propositions referred to it on this question, and this resolution was adopted amid great enthusiasm. The resolutions declare that the Typographical Union is still willing to negotiate with the United Typothetæ of America for an agreement under which the eight-hour day shall become operative, and the eight-hour committee was so instructed. Fearing this will still meet with opposition from the Typothetæ, it is provided that, in the event of such failure, the eight-hour day shall be enforced by the Typographical Union on January 1, 1906, and a monthly assessment on the earnings of the fifty thousand members of the organization will be put into effect at once in order that there may be no lack of funds should it be necessary to adopt drastic measures on the date named.

A resolution introduced by Delegate Lee, of Cleveland, Ohio, which was selected out of a large number of others bearing upon the labor troubles of Colorado, was adopted.

The convention, as a whole, was composed of many hard and willing workers, and a large amount of work was transacted the last three days. All propositions submitted to the referendum will be voted on in October.

The following poem, by George E. Bowen, was read by request of Mr. Gilman, of Oil City:

A SONG OF THE LEADEN TYPE.

(Dedicated to the International Typographical Union.)

I sing a song of the Mighty Force
That dwells in the dusty case.
Oh, it charts the paths of the endless course
Of the mind of the Master race.
Upper or lower, I pick my notes
To letter the muse's staff,
And I sing for Truth, with a million throats,
A plea in the Slaves' behalf.

Oh, the molten flash of the Linotype
Is dashing away the fears
That burned in the scar of the goad's raw stripe
That stung for a thousand years;
And whether the bondage be of law,
Or whether of mind or heart,
There isn't a cruel fang to draw
That the power of type won't start.

Liberty stands by the galley, now,
To censor the stealthy fault,
And puncture the lies that the Kings allow —
Or serve them with sparkling salt.
Oh, the days of relish for facts are long,
And the nights for chainless dreams —
So the type clicks merrily into my song
As the light of its freedom gleams.

Under the thunderous presses shoot
The sentence of Prince or Priest,
And the Tyrant flies from his black repute
Away from the West or East.
Oh, sweet is the service of cloudless light,
To the darkness of the mind.
Oh, blessed the glory of welcome sight,
To the misery of the blind.

Gothic, Brevier or Nonpareil,
Keep to your sacred task,
For your translation must always spell
The faith that the people ask.
Oh, keep it plain in the head-lines set
O'er the creed of a common hope,
That the cry of Nations be answered yet,
Thro' the gloom where their follies grope.

I sing a song of the victory
Of the Type o'er the rusting Sword,
And its banner waves to destiny,
Where peace is at last restored.
Oh, measure it quickly, stick by stick,
In the light of a fervent prayer,
For the Rulers listen to hear the click
Of the pardon their sins shall wear.



L. C. SHEPARD AND H. C. GARMAN RESTING FROM THEIR LABORS.

Mr. Bowen distributed three hundred and fifty copies of the poem to members of the convention.

CONVENTION NOTES.

James Monroe Kreiter, of Washington, was a visitor.

James A. Martin, an old St. Louis printer, was a delegate from Ottawa, Kansas.

Frank B. Pierce, secretary of No. 80, and wife were among the Kansas City visitors.

The card of Delegate Hilliard D. Carr, of Galveston, was a half-tone of the sea wall and a bird's-eye view of the city.



PRESIDENT JOE JACKSON ADMINISTERS THE OATH TO MARTIN WITTER, CHAIRMAN ENTERTAINMENT COMMITTEE.

An invitation by the local committee of arrangements to witness the performance at the Odeon Theater was accepted.

E. E. Calhoun, of Washington, D. C., and Miss Dorothy Garlock, of Kansas City, devoted an entire day to sightseeing on the Pike.

President Joseph A. Jackson and Chairman M. R. H. Witter worked unceasingly in their efforts to please the delegates, ex-delegates and visitors.

Ben Schwartz, visiting from Houston, Texas, said on his card, "Good morning! Citizens' Alliance, mosquitoes, boll weevil and hell in Texas."

President James M. Lynch and Secretary J. W. Bramwood, together with their associates, had very little time for amusement during convention week.

It was a question whether Chicago or Washington had the largest number of visitors attending the convention. Both cities were largely represented.

Frank Sherwood, representing Greenwood (B. C.), No. 358, arrived in the convention city a few weeks in advance and made a side trip as far east as New York.

Vice-President-elect John W. Hayes, of Minneapolis, made an excellent impression upon the delegates in his remarks before the convention upon the priority law.

Oscar J. Ricketts, foreman of printing, Government Printing-office, and John Leech, Public Printer at Manila, met for the first time in three years at the Inside Inn.

Mr. McCaffery, of Colorado Springs, the originator of the Cummings Memorial Annex, and Superintendent Deacon, of the Home, worked unceasingly in the interest of this project.

Delegates, ex-delegates and visitors were entertained by St. Louis Typographical Union, No. 8, at a performance reproducing scenes of the Boer War at the World's Fair Grounds.

George E. Lock's card has his name in black over the label in yellow. Hence the admonition in upper right-hand corner, "Don't put your label under a lock. Boom the label."

"The serio-comic gentleman" (otherwise War Correspondent Joe Dirks, of *The Typographical Journal*) answered every roll-call, but nobody seemed desirous of "starting something."

"Billy" Cowley, of Galveston, rode blind baggage from Astoria, Oregon, and was beaten into St. Louis by only two trains. He started with \$10 and arrived here with \$4 and an indelible smile.

If the Cincinnati delegates and visitors could receive fifty per cent rebate on what they paid out in tips, and would devote it to the settlement of the Chicago strike, we would have cheaper sirloins.

The labor press was well represented at the convention by such well-known writers as Warren C. Brown, F. A. Kennedy, George W. Harris, J. Rainnie, C. W. Fear, J. J. Dirks and J. Monroe Kreiter.

"Billy" Timblin circulated a card reading, "Official Newspaper Forwarder," which meant that he undertook, for a reasonable fee, to send local newspapers to addresses furnished by convention attendants.

The reading clerk had some difficulty the first day with the pronunciation of the name of the delegate from Chicago Typographia, No. 9. But by not hesitating he managed thereafter to "catch the elevator."

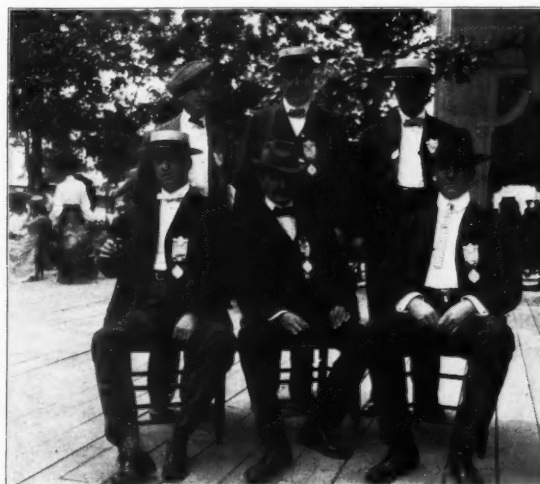
The Washington *Post* was represented by Miss Terese McDonald and sister, Mr. and Mrs. L. C. Hover and James Monroe Kreiter. Harry Santer was the only representative of the Washington *Evening Star*.

Trustee Thomas McCaffery, of the Printers' Home, was a visitor. Mr. McCaffery's personal appearance is so suggestively clerical that he was kept busy remonstrating with new acquaintances that addressed him as "Father."

Despite the fact that the local committee of arrangements was compelled to cover so much territory in carrying out their plans, it was generally conceded by old-timers who never miss a convention that the work was remarkably well done.

Joseph P. Sailer, of Danville (Ill.), No. 230, by decades the oldest delegate in the convention, had the following on his card: "Sixty-three years at the case and still pickin' 'em up. From hand to perfecting press; tallow dips to electricity."

Father and son representing different unions as delegates is an occurrence that probably never happened before. Mr. Joe J. Emerick, of Charleston, West Virginia, represented No.



THE WASHINGTON CONTINGENT—CALHOON, BERG, JOHNSON, HOUSTON, WHITEHEAD, SANTER.

146, and his son, John J. Emerick, of Wheeling, West Virginia, represented No. 79.

Some striking innovations were shown by delegates and visitors in the card line. Indeed, "card" is no longer apropos, for these mediums of introduction took all manner of shapes other than cards, from manila paper and envelopes to elaborate books of half-tones and color plates.

One of the most pretentious bits of printing was the "Seen in Colorado" booklet distributed by George E. Esterling, superintendent of the printing department of the Williamson-Haffner Engraving Company, of Denver. The booklet contains a number of color views of Colorado scenes.

Arthur Hay, of Los Angeles; "Cy" Brown, of Syracuse; Esterling and Garman, of Denver; Tom Costello, of St.



SHEPARD, EARLY AND GARMAN ON THE PIKE.

Louis; "Bill" Kennedy and Joe Jessup, of Chicago, entertained a large crowd at the Inside Inn buffet Thursday night, but just as the writer was about to buy the lights went out.

When the crowd grew impatient at the delay of the official photographer on the occasion of the taking of the group exposure, a facetious delegate seized a megaphone from a "barker" in the vicinity of the Government building and announced, "Cheer up! Cheer up! Cherries will soon be ripe!"

The "smash" was shown in many variations, from the simple box and panel to more intricate designs. Embossed work was also exhibited in many variations. The cards of the delegates and visitors to the fiftieth session of the International Typographical Union can be said to be a worthy exhibit of the progress being made by the job printer.

Superintendent Deacon, of the Home, manipulated the snap-shot camera of THE INLAND PRINTER, and according to what Editor McQuilkin says, the exposure of this costly and new style machine was not sufficiently timed for a lady with a calico dress on, while it was ample for a man with a hand-me-down suit. Another instance where the ladies will get the worst of it. About fifty per cent of the snap-shots go to the waste-basket. Ladies going to Toronto should wear hand-me-down suits.

The Committee on Thanks was evidently "not on to its job." The presents given to Chairman Witter and his able committee were totally inadequate when one considers that the committee of arrangements works nearly a year with no other purpose in view than that of pleasing and entertaining the delegates for one week. Washington, with 242 delegates, raised \$240 for presents, while St. Louis, with 289 delegates, did not raise half that amount. Chairman Witter got another gold-headed cane, and President Joe Jackson got another umbrella, which means that both these gentlemen have very little to be elated over. The blame rests solely upon the

Committee on Thanks not being posted as to their duties, as they did not pass the hat until Friday, when in reality they should have commenced work on Tuesday, before the Inside Inn had the chance to turn the delegates outside-out.

The Government Printing-office broke the record when the attendance from any one office is taken into consideration. John R. Berg, president of Columbia Typographical Union, No. 101, and family; ex-President Joe M. Johnson and wife, J. A. Huston and wife, Thomas A. Bynum and wife, Mr. and Mrs. Huyler, Mrs. Bert Wolfe, Miss Laura B. Gordon, Miss Anna Wilson and Messrs. E. E. Calhoon, O. J. Ricketts, Titus F. Ellis, H. S. Sutton, R. Holland, Ben Harrison, Frank Kidd, Dan C. Vaughan, T. C. Parsons, T. Hutchinson, J. W. Goodkey and many others.

"Billy" Stubbs, of Baltimore, with the Mergenthaler exhibit in the Palace of Liberal Arts at the World's Fair, mingled with delegates and visitors. The Linotype exhibit draws a good crowd. "Billy" very patiently explained the operation of the machine to a country newspaper man one day, particularly elucidating the principle of operation of the double-decker and how the dual channel plates are made to do their work. Mr. Stubbs' patience was sorely tried when, at the conclusion of his exhibition, the publisher remarked: "I do not want to know anything about magazines. Show me how you do newspaper work."

Charles E. Hawkes, first vice-president, was the recipient of a handsome watch charm from admiring friends. The charm was of old gold, on one side being the profile of a Roman general, the helmet of which was studded with diamonds, and on the reverse space for an appropriate inscription. The presentation speech was made by Mr. Green, of Indianapolis Union. Mr. Hawkes responded in his usual happy vein.

THE WOMAN'S INTERNATIONAL AUXILIARY.

The second annual convention of the Woman's International Auxiliary was held during convention week.

At the time of the convention at Washington, D. C., last year, the International was composed of twenty-one auxiliaries, with a membership of six hundred. Within the last year, nineteen auxiliaries were established and two lost, making the total number of auxiliaries in existence at the present time thirty-eight, with a membership of 1,158.

On the first day of the convention nothing was done, with the exception of appointing committees. A number of new laws were adopted, the most important of which pertain to the giving of a salary to the secretary-treasurer, the use of transfer cards, the eligibility of delegates to conventions, the best methods of "boosting" the label, and a number of others.

Thanks were extended to the St. Louis Typographical Union, No. 8, and St. Louis Auxiliary, No. 29, for hospitality and kindness shown to delegates and visitors to the convention. On the opening day St. Louis Auxiliary presented a beautiful floral tribute to the president and secretary-treasurer.

The following ladies were elected international officers of the Ladies' Auxiliary for the ensuing year: President, Mrs. F. A. Kennedy, Omaha, Nebraska; vice-presidents—Mrs. Ida Huston, Washington, D. C.; Mrs. H. H. Eads, St. Louis, Missouri; Mrs. C. W. Fear, Kansas City, Missouri; Mrs. John H. Lee, Louisville, Kentucky; secretary-treasurer, Mrs. Ed D. Donnell, Cincinnati, Ohio; chaplain, Mrs. C. W. McKee, Indianapolis, Ind.; guide, Mrs. E. I. Rhiné, Chattanooga, Tenn.

One of the pleasing features of the week was the presentation of a chair, gavel and block to St. Louis Auxiliary, No. 29. Mrs. Kennedy and Mrs. Donnell were presented with beautiful cut-glass dishes from the auxiliary members, the Typographical Union members and visitors.

The secretary-treasurer was also presented with a half dozen silver teaspoons from Auxiliary delegates and friends. A telegram from Mrs. William Waudby, International chaplain, was received during the session and heartily appreciated. Sickness prevented her attendance.



LYNCH, CALHOON AND SHEPARD CONFER ON THE ROOF.



MRS. HOOVER OF WASHINGTON, D. C., MEETS PRESIDENT JOE JACKSON.



JOE JESSUP BUYS.



UNDER THE ANHEUSER-BUSCH.



PRESIDENT LYNCH AND LIEUTENANTS HAY, SHIRES AND DEACON.



SUPERINTENDENT DEACON LOOKING FOR SNAP-SHOTS.

SOME CONVENTION SNAP-SHOTS.

Photographs by Charles Deacon.

ADVERTISING MEN MEET.

The views presented represent the last regular meeting of the Denver Advertising Men's Association, which was held at the offices of one of the members, who tendered a complimentary "spread" after the business of the meeting was completed.

Originality in some of the decorations is shown in the illustrations. Emblematic of the fact that no special class of advertising writers is barred from membership in this association, Mr. G. E. Turner, the host, suggested to his artist the idea shown on the large canvas, where representatives of well-known nostrums, foods and industries are following in the "van" of his own trade-mark.

This association was organized in December last, and has met with unusual success in the time which has since passed. The membership exceeds in number eighty of the best-known and most substantial advertising writers and artists in the West, whose interests are centered in Denver. It is a *pro bono publico* organization, as well as one which is mutually beneficial, in the fact that members unite to deny existence to questionable media or method in advertising circles, while the papers prepared for each meeting are of genuine merit from an educational standpoint.

Mr. Turner, whose business it is to move the worldly belongings of Denverites from place to place, sprung a surprise on the members of the Advertising Men's Association at the regular meeting held in his new warehouse at Fourteenth and Arapahoe streets. Precisely at 10 o'clock a paper partition which divided the meeting-room from the good things that laid behind was torn asunder with a crash, and the irrepressible Turner appeared in the gap smiling and triumphant. Behind him the fortunate members beheld a table spread in banquet array with eatables and drinkables in profusion.

The wives and sisters and ladies of the members, gowned in white, were there to serve the excellent things provided, and a regular home party was enjoyed.

A long wash-drawing stretched across one end of the banquet-room represented one of Turner's big vans and the advertising men's friends—Miss Mapl-Flake, Sunny Jim, Omega Oil, Cream of Wheat, Uneeda Biscuit, Ralston's Breakfast Food, Gold Dust Twins, Victor Phonograph ("His Master's Voice"), Van Camp and Hunter Rye products. Turner's trade-mark, the "World," was in evidence everywhere, and flags and bunting, potted palms and flowers added grace to the scene.

Dancing followed the supper and a delightful evening was spent by all present.

A PRINTER SHOWMAN AND AD. WRITER.

The adaptability of printers, the training which they obtain in the printing-shop, fits them for nearly every department of human effort, if they have the ambition and business sense, or sense enough to develop their latent ability. A printer going into the trained-animal-show business is rather unusual, but if his advertising matter is any criterion, the printer in ques-

Test of Sobriety

HAND this leaflet to your friend, ask him to read the matter within the trade-mark, and watch the result. If sober, he will turn the sheet continuously while reading. If intoxicated, he will attempt to read it without turning the sheet.



Copyright, 1904, by JOHN F. WILLIAMS.

tion will rise to more ambitious things. Mr. John F. Williams, late a compositor with Poole Brothers, printers, Chicago, is now on the road with an "aggregation." He has a unique series of copyrighted advertising leaflets, a sample or two of which are shown herewith. These leaflets are well calculated to awaken interest in the show, no matter what hands they may fall into, if the owner of the hands is able to read.



A TURNER IDEA.



THOMAS TODD, printer, Boston, continues to issue his little rhyming monthly calendar, which indicates that he has found the plan a profitable one.

DARROW PRINTING COMPANY, Chicago, has issued a card of "Good Resolutions for 1904" with a rider in the form of a resolution in their own favor.

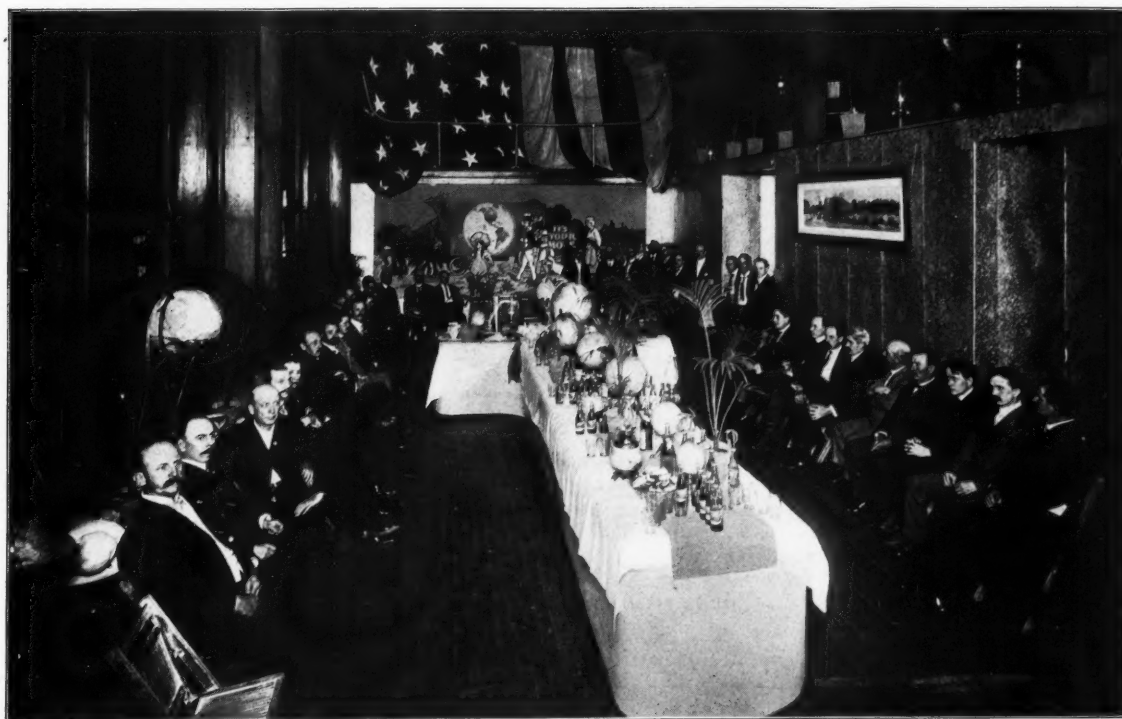
A PANEL calendar in colors for each month is one form of advertising adopted by Marsh & Grant Company, Chicago. It is excellent work and well sustains the unique design.

extended to prospective customers. Altogether the folder is effective advertising.

A THREE-COLOR stippled portrait, "An Old Salt," mounted on embossed black board, with gold lettering, is the method adopted by the Meyer-Rotier Printing Company, of Milwaukee, to remind their patrons that they are superior printers.

Komos, a handsomely printed magazine, printed by J. S. Schmiet, Rio de Janeiro, is, we are told, the first attempt at fine work done in Brazil. Half-tone plates in colors, maps and zinc etchings are very acceptably printed on fine paper. It has a florid style of typography that is not in accordance with American taste.

THE Griffith-Stillings Press, of Boston, has a well-earned reputation for excellence in the creation of tasteful, original and mechanically flawless printing and embossing. Its latest



BANQUET OF DENVER ADVERTISING MEN'S ASSOCIATION.

BROWN-COOPER TYPESETTING COMPANY, Chicago, has issued a comprehensive catalogue of Linotype faces for high-class catalogue, book and magazine work—a most effective form of advertising for its class of business.

J. C. BLAIR COMPANY, manufacturing stationers, Huntingdon, Pennsylvania, issues a yearly calendar, excellent in execution but hardly strong enough in design to be classed as good advertising.

GRANT WRIGHT, artist, 150 Nassau street, New York city, sends out a dark green folder with a bright new cent attached as a reward for the trouble of examining it. The quality of the specimens enclosed should bring Mr. Wright many inquiries. The designs are strong and attractive, and they have that flavor of dash and originality desired by advertisers.

J. B. LIPPINCOTT COMPANY, The Washington Square Press, Philadelphia, sends out a folder entitled "Zero Weather, the Time to Arrange for Spring and Summer Booklets." The suggestions are offered to prospective customers, testimonials are given by satisfactory customers and invitations are

advertising brochure, entitled "Four Kinds of Men," contains some arguments of special benefit to printers and specimens of work which should be an inspiration to every progressive printer.

GRIER, SMITH & GRIER, printers and engravers, Chicago, send an assortment of cards, letter-heads, blotters and motto calendars which, they state, are bringing them business. The specimens are embossed in colors and are distinctive in design and execution, so that they at once attract attention.

MATHER & CROWTHER (Ltd.), London, Manchester and Glasgow, advertising directors, send us their annual press directory and advertisers' guide, "Practical Advertising." The book contains 688 pages. A favorable feature is a general index, giving a complete list of newspapers, periodicals, etc., published in the United Kingdom, with a thumb index covering every department of advertising from London and suburban to colonial. The plan of the book is exceptionally good for ready reference, and its scope is certainly indicative of Mather & Crowther's extensive connection.

OBITUARY

FRANK HOLME.

John Francis Holme (Frank Holme) died in Denver, Colorado, in July last. He was born in Corinth, West Virginia, in 1868. An appreciation appeared in the *Record-Herald*, of Chicago, which is here reproduced in part:

Frank Holme is dead. By his taking away the world is deprived not only of one of its most accomplished newspaper illustrators, but of a distinct and virile personality. He was so much a part of life that his place can not be filled by another.

The public has been familiar for many years with Mr. Holme's work through his contributions to various local newspapers, and his pictures were frequently hung in the Art Institute's annual exhibitions. He not only had a ready pen for pictorial purposes, but one as well for literary expression. He was possessed of an unusually keen insight into human nature. He was a philosopher who read his fellow men with rare ability, and he had the power of expressing with a unique touch



FRANK HOLME.

what he saw. It mattered not what subject Mr. Holme elected to portray, he was always entertaining, breezy. His humor was frank and pungent, his lucid expressions of truth one of his chief attractions. His works show that he had the ability to obtain good effects with what is seemingly small labor, yet each stroke was well considered. His draftsmanship was direct, his stroke fluent. He was a delightful joker, but never a practical one. He was essentially a "characterist," never a caricaturist. His street types, gamins, are inimitable. He knew his models intimately and presented them authoritatively. They do not require a line or word of explanation.

Mr. Holme was a daring experimentalist. He was rarely unsuccessful, and always interesting. He used all vehicles separately and combined. He employed every implement known to an artist — yes, and more — for of late he made use even of a jackknife. His works cover a wide range of subjects. But

his best work was done with the etcher's needle, and many of his studies of women's heads are exquisite.

A number of years ago, Mr. Holme bought a small press and a few fonts of type, and with Mr. George Bentham designed, illustrated and printed a few handsome books. The aims of the printing-office were sometimes so far behind the work actually done that they saw some analogy between themselves and Kipling's fabled bandar-log monkeys, which were always planning to do something and never doing anything.



ENVELOPE CORNER CARD, BY FRANK HOLME.

Hence the name "The Bandar-Log Press." The editor of THE INLAND PRINTER acquired a small office in Asheville, North Carolina, and when Mr. Holme visited there in search of health, he printed the first and second of the unique books which afterward formed a part of the series completed in Phoenix, Arizona, by the Bandar-Log Press, Incorporated.

There woodcuts set forth Mr. Holme's unquestionable ability as a portraitist and his uncommon dexterity, which enabled him to produce with the crudest of tools and vehicles capital likenesses as well as clever pictures. His first publication before the Bandar-Log Press was incorporated was "Swanson, Able Seaman," and a poem by Kirk La Shelle, entitled "Where Is Ray Brown?" Later, in 1903, "Poker Rubaiyat," a series of quatrains on draw-poker written by Kirk La Shelle, paraphrasing Fitzgerald's version of "The Rubaiyat of Omar," illustrated and printed by Mr. Holme, made its appearance. The drawings were "hacked out by him with a three-blade jackknife on poplar lumber." The key-blocks for the initials were made on chalk-plates. Each illustration tells its story succinctly. Last October, the first of a series of seven books entitled "The Strenuous Lad's Library," by George Ade, was published, the initial story being called "Handsome Cyril; or the Messenger Boy With the Warm Feet." This is doubtless the last publication of the Bandar-Log Press, for Frank Holme was the Bandar-Log Press. It, like its predecessors, was a distinct achievement and one of the cleverest of modern productions. Memorial services were held by the Chicago Press Club and the Palette and Chisel Club.

BOOK REVIEW

"CONCERNING TYPE" is the title of a neat vest-pocket book for users of printing, published by Ambrose S. Carnell, 167 West One Hundred and Second street, New York. It contains much useful information in very accessible shape and is furnished with a well-arranged index. Price, 50 cents. For sale by The Inland Printer Company.

C. B. SHAFER, typo-critic, New York city, is the author of a thirty-two-page and cover pamphlet entitled "Imposition at a Glance," containing in convenient form many practical hints for stonehands and illustrated with thirty-two diagrams of lay-outs for all manner of folds. Chapters on "Margins," tests for imposition and "The Use of Press Points" are given. The price of the book, 25 cents, places it within reach of all. For sale by The Inland Printer Company.

MR. L. G. MEUSHAW, a job compositor of Manhattan borough, New York, has written, set, made-up and printed a book, the full title of which is "The Red Book, the tribute we pay for living in this strenuous age of industrialism, or the Era of Greed and Graft—Brawn vs. Brain—a book for the American People—Peruse, Reflect and Be Wise." It is copyrighted by the author and is for sale at the nominal price of 25 cents. Mr. Meushaw holds the mirror up to present conditions in every department of life and has indexed the book very thoroughly. Something of the author's purpose and style may be well indicated in a paragraph from the chapter on "Immorality and Terpsichorean Music": "Youth, and the

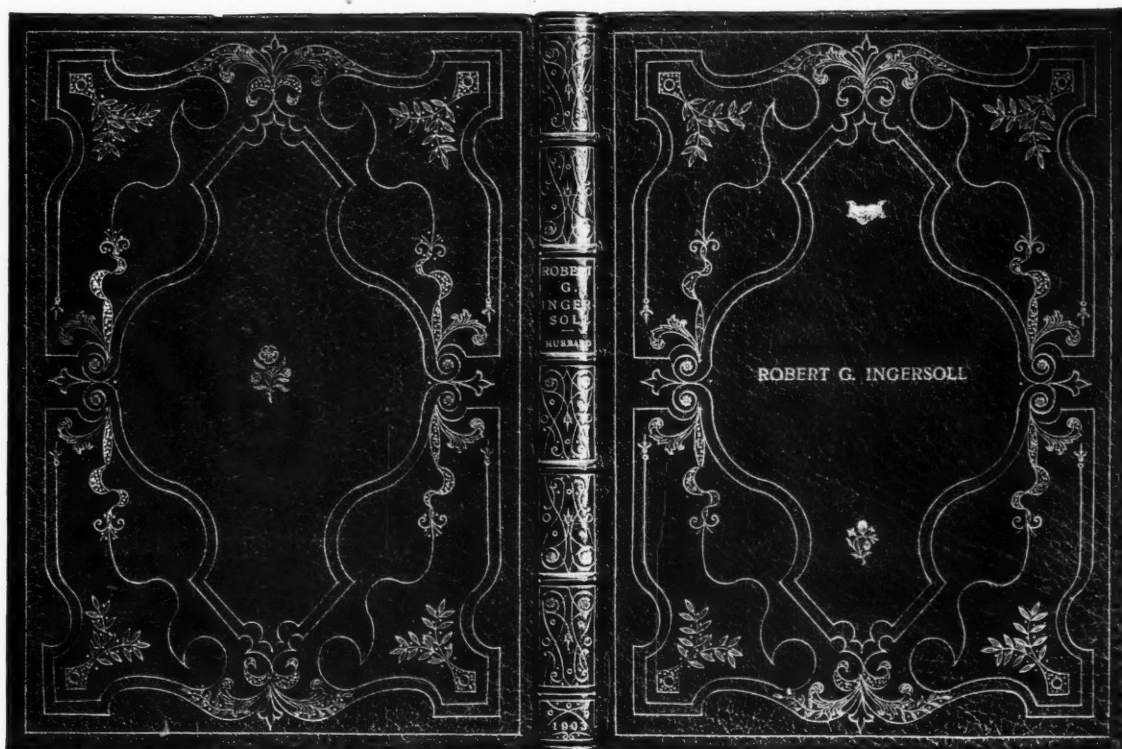
glossy-pated and gray-bearded *roué* alike lie prostrated before infucated Lulu's triumphant juggernaut, every hour the pendulum hammers the day to a close. These Leander geezers, the monopolists at the bar of the drams, are the consorts of the frazzled Nautch rivalesses at the fantazied mazes. The tintinnabulation of the concert orchestra and the thrum of the spavined piano, with the 'ivresse' and obfuscate condition of these impeccable exemplars and their malapert figzigs, the clink of glasses, and the hall resonant with the lightness and gaiety of Babylonian mirth and dulcet strains, the levity and chaff of the-rainy daisies—all are the sirens which attend the obit of the reveler and the obsequies of society."

ART BOOKBINDING.

Art bookbinding is confined to a very few cities, and the establishment of a special bindery in Buffalo, New York, by the A. T. Brown Printing House, for the production of artistic hand-tooled bindings, either inlay or onlay work from original or furnished designs, is a highly commendable venture. They have secured the services of a thoroughly competent craftsman, a pupil of Mr. Louis H. Kindner, who, having worked a number of years under the direction of this well-known binder, has naturally absorbed many of his excellent ideas and methods. It is hoped the new bindery, which has been named after Derome, the celebrated bookbinder of the eighteenth century, will have the support and patronage it deserves.

EDUCATIONAL NOTE.

We feel constrained to say that we appreciate the Job Composition department of your publication, and are using every effort to get our compositors to appreciate it as much as we do.—*The Courier Company, Madison, Indiana.*



HAND-TOOLED BINDING, BY THE DEROME BINDERY OF THE A. T. BROWN PRINTING HOUSE, BUFFALO, N. Y.

A CHILD'S BOOK-PLATE.

Readers of THE INLAND PRINTER who received pleasure and instruction from the contributions of Mr. Washington Irving Way some years ago, will have a melancholy interest in the child's book-plate here reproduced, made for little Helen Way, the only daughter of our old friend who is now sojourning in California, where little Helen died a little over a year ago. "The memories of childhood—of wise and



HELEN WAY.

tender words and deeds, of childish foibles that awakened laughter akin to tears! The holiest joys of life and the bitter rue of sorrow are mingled with them."



June 4-1902

To be given Miss Helen Way with
the very best love from The Babies and
Miss Corbett



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

W. G. WILKES, Biloxi, Mississippi.—The bill-head amply fulfills all the requirements of that useful business form. The main line should have been slightly letter-spaced and the space between the words lessened.

REIN LITHOGRAPHING COMPANY, Orange, Texas.—The card is very attractive. One error is the crowding of the top and bottom margins by the type. About a quarter of an inch margin is sufficient for a card.

W. B. BULLOCK, Newport, Vermont.—The type arrangement does not justify the assertion made in regard to prompt and pleasing printing. The conventional arrangement would have been preferable, although not so original.

D. CAMPBELL, Norfolk, Virginia.—An announcement or notice of a meeting is a printed letter and should be set in a simple fashion without borders or ornaments. Only on advertising matter would the ornamental border be appropriate.

S. B. F., Storm Lake, Iowa.—An envelope and a Yankee statement are not an exhibit sufficiently large from which to form an opinion of a job-printer's ability, but the two samples are entirely adequate as examples of correct commercial printing.

GEORGE MILLAR, New York city.—The bill-head design is very interesting, and is a suggestive arrangement for color division. Nearly four inches is an extravagant depth for a heading, but apart from that it is an attractive and consistent bit of printing.

MORRIS MICHAELSON, Decorah, Iowa.—Both booklet and folder are examples of careful printing. It must be remembered that printing is simply a medium of expression and if it has done that well its mission has been accomplished in the most perfect manner.

THE WINDHAM PRESS, Willimantic, Connecticut.—The type selection and arrangement of the inside pages of the commencement program do not entirely harmonize with the dainty exterior. A simple arrangement in smaller type sizes and without rules and ornament would be more fitting.

H. C. MAY, Monroe, Louisiana.—A fair grade of workmanship is shown by samples. The rulework on the "Iron Mountain" card is too heavy for a printing all in black. The jobs set in series are attractive, and the "Progressive League" envelope is distinctly an artistic bit of printing.

P. J. STADLER, Stillwater, Minnesota.—Type in panels should not be so large as to fill them and crowd the margins, as the attractiveness of any job containing borders or panels is heightened by the contrasting white space between border and type. The specimens are interesting examples of business headings.

FRANK L. SMITH, Bartow, Florida.—An assessment card is not a proper form on which ornaments should be placed. The ornaments would be inappropriate on any piece of printing, but are especially unnecessary used as shown. A plain type, like the gothics or old styles, would be more appropriate for the display.

N. D. BURCHFIELD, Loveland, Colorado.—The specimens are variable in taste and design. Color combinations are not always suitable. The Register statement shows too much border for the colors used. The type in a dark tone and rules and borders in a light shade of the same color would make a more agreeable appearance.

HARRY W. BODLEY, Ilion, New York.—A few lines in a plain, small type-face would be more appropriate and artistic for a personal envelope than the arrangement shown. Right typography and the printer's desire to embellish very often conflict, as the former means usually simple arrangement and not complex or intricate designs.

A. H. LEHMAN, Philadelphia, Pennsylvania.—The title-page is an interesting example of ingenious and attractive rule arrangement. It is shapely and the decoration enhances the appearance of the type by contrast. It would not be a suitable form for most work, but as an expression of decorative typography it is certainly worth while.

A. P. HACKETT, Nevada, Missouri.—The only suggestion of "country style" is the occasional use of word-ornaments at the end of catch-lines. Panel headings with heavy rules look better in some other color than black, and three colors on a pink blotter, including green, yellow and blue, is too riotous. White stock would be more effective.

WILL C. CANTRELL, Atlanta, Georgia.—The Blakely letter-head suffers from misplaced ornaments. They should not be used unless there is an evident reason for their insertion, and particularly should they not be worked in to the disadvantage of the type. The space occupied by the ornaments at either end of the panel could be used to better advantage.

tage by avoiding the crowding of the type. The mailing-card folder is a catchy reminder, and its typography would suggest the desirability of acting upon the invitation offered.

W. W. WEST, Corning, Iowa.—The ornament is unnecessary, as there is sufficient matter to make an attractive page without its aid. With this exception it is an attractive title. The same stricture will apply to the envelope. The expedient of placing periods on either side of a displayed word to make it longer is not in good taste.

ELLIS BROTHERS, Buffalo, New York.—The corner card is not impressive and suggests inexperience in commercial work. Printers' printing should conform to the best usages of the art, which may be briefly described by the terms legibility, suitability and attractive arrangement. The card is in error, judged by the last two particulars.

FRANK A. LINSTER, Cobleskill, New York.—By the use of one display face for display and head lines on the ad. pages a uniformity of style is given the book that confers a distinction that is not always found in pamphlets of its class. The panel rules on the title-page should be of the same thickness and the imprint placed below the border.

JESTER, THE PRINTER, Eaton, Indiana.—A collection of small business and personal cards that entirely qualify as an exhibit of tasteful printing. The letter-head is not so attractive, although designed to be catchy. Better paper and typography more in keeping with the card samples would render it more representative of an up-to-date printing-office.

The Moline Mail, Moline, Illinois.—Besides the quality of pertinent and picturesque writing, the booklet "Where Speed Counts" possesses a typographical style that makes it very attractive advertising. Type lines designed to appear in the center of the page should be worked a little bit above. If printed in exact center, an optical illusion places them slightly below.

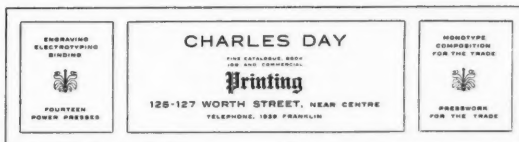
A. F. JOHNSON, Louisburg, North Carolina.—The job is a good example of a panel heading, and the color combination is correct. The one suggestion we would make is that the display is too large. If the two main lines were a size smaller and the panel rules a bit lighter, it would be more in keeping with what is usually considered a correct commercial style of printing.

W. CLAUDE BAILEY, Centerville, Maryland.—A condensed letter should not be wide-spaced in order to bring it to some desired measure. Either let it make what it will with normal spacing or use something else. More feature would be given the heading if the main line was in a stronger face. Omit the ornamental rulework at the end of lines and the improvement will be noticeable.

H. EDGAR TODD, West Edmeston, New York.—A simpler, neater arrangement would make a more attractive heading. The panels shown do not agree in shape or material used, and six different type-faces are very unnecessary when two would have been enough for the best artistic purposes. A line of text for the title and the rest of the job set in small old-style caps would be more fitting.

THE GOODRICH PRINTERY, Monroe, Michigan.—A high standard of taste and workmanship is displayed by the samples, and the "Good Printing" booklet is an attractive and fetching bit of advertising because absolutely sincere. The assertions made are amply justified by the accompanying specimens, which are the product of tasteful type selection, good paper and careful presswork.

HARRY DEPPERT, Brooklyn, New York.—Good taste characterizes all the samples. The card is very satisfactory as an example of bank printing, but the officers' names should have been in small caps. and in two



lines, affording better spacing of the lines. The reproduced heading is very pleasing and shows the opportunity for good appearing work that a simple panel and plain type will give. The inside rule and the word "printing" are in red, the rest is dark green.

J. R. DARROW, Chicago, Illinois.—A price-list does not offer great opportunity for original arrangement, but the type on the cover-page is rather small and ineffective, particularly so on account of the competitive and distracting effect of the ornamental borders shown. If the latter had been omitted and the type increased in size, a more attractive though more simple title would have been the result.

VOORHEES & Co., New York City.—Rules only in red would have given sufficient color for the best effect, and the type used for the running head and foot lines should have been the same. Simplicity and harmony are important considerations in printing used for advertising high-grade or high-priced wares, and no effort should be spared in seeing that typography and color conform to those standards.

LADSON BUTLER, East Aurora, New York.—The ornament rightly harmonizes with the type used and the fact that it was made after the

type was set and to fit a certain space suggests the thought that ornament must always be a secondary consideration and not be allowed, under any consideration, to interfere with the message of the type. The ornament could be lightened a bit to agree in tone better with the type used.

NEAT, legible and attractive type arrangement is the medium for much bright advertising in reference to "The Ancient House Press," Ipswich, England, and the assertions made are fully sustained by the well-bred appearance of all the printing shown. Apart from a riot of color, which should be restrained, the work bears the impress of intelligent and artistic superintendence, and type, paper and ink all contribute their share to a perfection consummated by careful presswork.



TEMPLE OF HAND-MADE PAPERS, GERMAN IMPERIAL PRINTING-OFFICE, ST. LOUIS WORLD'S FAIR.

WILLIAM F. HANSMAN, Indianapolis, Indiana.—The "Form 9" folder is not quite as acceptable as the rest of the work shown. The display could have been in one series and the ornament omitted on the first page because unsuitable on a strictly argumentative page. Other causes, however, may have caused the unfavorable opinion—the paper selection, perhaps. It has a cheaper appearance than the other folders for the same firm. The samples, in general, show a high average of display composition.

THE COURIER COMPANY, Madison, Indiana.—The interior of the booklet is attractive, and the paper, type and color harmonious. The initials and paragraph marks should have been printed in a brighter tone in place of the tint. An initial letter must dominate the text. The style of the inside should have been followed on the cover, making a coherent and harmonious layout, in place of the two dissenting styles shown.

N. RITCHEY, Abingdon, Illinois.—Work set in one series of type is more attractive than the use of four or five conflicting faces. The circular contains an embarrassment of type-faces, and the haphazard arrangement and excessive proportion of red makes a very featureless announcement of what was intended to be something very striking. The desire to display everything has produced an ineffective bit of displayed printing.

ED. P. RILEY, Harvard, Illinois.—The booklet is faulty in some small particulars. Better spacing would improve some of the pages, and a variation in tone of red ink used on different forms shows inattention. The position of the matter above and below the flag on the title-page should be reversed, as the lower portion is the title of the booklet, and the "Compliments of," etc., set in very much smaller type near the bottom of the page.

WILLIAM P. ATKINSON, Erie, Pennsylvania.—In a color division where red is employed a more striking or attractive result is obtained by limiting the application of red to one line only, or at least to a minor portion of the job. Balance in colorwork does not imply equal division, as colors vary in brightness and intensity, and a small spot of

brilliant red will easily balance a very much greater proportion of black or some other somber color. The composition of the samples is very tasteful.

The Republican-News, East St. Louis, Illinois.—Type fitness is shown in many of the specimens, and the commission bill-head is an attractive combination of type display and mechanical finish. The type on the Elks cover should have been larger, as the border and ornament overpower it, and the dark cover-stock would have permitted larger sizes without producing the undesirable heavy appearance that printing on white stock may have caused.

WALTER A. WYATT, Juneau, Alaska.—A limited supply of type and other adverse conditions have not prevented the production of jobwork of fair quality and much variety. Lack of variety in type-faces is not an unmixed evil, and as the faces shown are suitable for stationery work, it necessarily follows that, with the good arrangement shown, sufficiently attractive work has been the result. Panelwork should be avoided generally if rule is not in good condition.



GERMAN BOOK INDUSTRY EXHIBIT, EAST TO WEST,
ST. LOUIS WORLD'S FAIR.

THE Yellowstone Park is a potent source of stimulation for advertising literature in reference to its wonders, and the Yellowstone Park booklet issued by the Northern Pacific Railway is a condensed description with colored views of the charms to be found there and ways and means of viewing them, making an attractive folder for general distribution. It bears the imprint of Poole Brothers, Chicago, a sufficient guarantee of its typographical excellence.

INDORSED BY PHOTOENGRAVERS.

At the annual convention of the National Association of Photoengravers, held at St. Louis, July 22, 1904, the Bissell College of Photoengraving was indorsed in the following language:

The National Association of Photoengravers, in our eighth annual convention assembled, do find, after a careful and thorough investigation, that the Bissell College of Photoengraving, located at Effingham, Illinois, and conducted in connection with the Illinois College of Photography, is an institution worthy of the hearty encouragement of this association.

We further find that the students attending this school are taught each and every department of photoengraving in a thorough and practical manner, whereas, in an engraving plant where the usual manner of apprenticeship prevails, the apprentices are restricted to a single branch of the work.

We further find that the school is well equipped and provided with competent instructors, and we do most heartily indorse the same, and recommend any one desiring to learn the art of photoengraving to take a course of instruction at this college.

We further agree to accept a certificate of graduation as sufficient recommendation for a position in our workrooms.



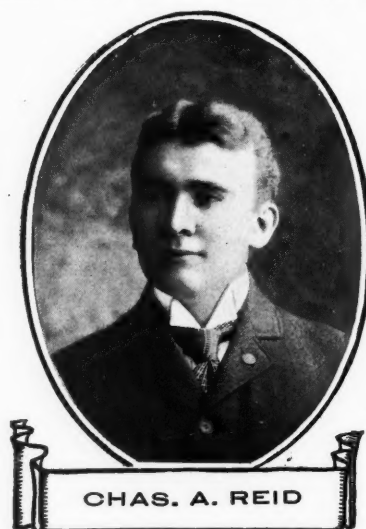
THE INLAND PRINTER acknowledges the receipt of an invitation to attend the sixth annual wayzgoose of the Smith-Brooks Printing Company, Denver, Colorado, held at Dome Rock, in Platte Cañon, Colorado, Saturday, August 20.

THE Monasch Lithographing Company, 500-510 Fifth street S, Minneapolis, Minnesota, whose plant and stock were recently heavily damaged by fire, has replaced all its stock certificate and bond blanks with new plates, and is again prepared to transact business.

A MULTIPLE address envelope is being pushed by the Samuel Cupples Envelope Company, 84-86 White street, New York. The envelope is of value for the purpose of remailing political or other propaganda, and in convenience, suggestiveness and simplicity is sure to meet with favor at this particular period of our political evolution.

J. D. PATTULLO has been continued by the court in the position of receiver and manager of the assets and business of W. C. Horne & Sons, Limited, London, England. The shareholders have agreed to forego their right to immediate repayment of debentures, and an opportunity will be afforded to carry through a reconstruction of the company. Mr. Pattullo was first appointed receiver of the W. C. Horne & Sons Company February 18, 1904.

MR. CHARLES A. REID, of Cleveland, Ohio, formerly with the Cleveland Printing and Publishing Company, has con-



nected himself with the Rhodes Blanket Company as assistant manager, and will travel and call on the trade in the interest of the Rhodes blanket.

A NOTABLE event in the publishing world is the recently inaugurated enterprise of the Matthews-Northrup Works, Buffalo, with regard to the making of books. This concern has won a national reputation as a producer of commercial literature of the highest possible quality, and the announcement that it now proposes to manufacture books in the same unique and impressive manner is, therefore, particularly interesting. In order to carry out this proposition successfully, extensive preparations have been made. The facilities of the Matthews-Northrup works have for years been exceptional, amply justifying its use of the title, "The Complete Press," but when it

was decided to establish a department of bookmaking, a still finer equipment was deemed advisable, and a full complement of the most modern machinery designed especially for manufacturing books was accordingly added. The result is a plant of remarkable magnitude and scope. Associated with the Matthews-Northrup Works in the enterprise is George French, who will act in the capacity of general sales agent. In fact, it was only on condition that Mr. French would consent to give his time and ability to this end of the business that the concern determined to take up the work. Mr. French is well known to printers and publishers as a close student of the art of bookmaking, and his knowledge of conditions and methods will be of great value not only to the Matthews-Northrup Works, but also to the publishers who become its clients. It is not the intention of the concern to introduce radically new ideas in the making of books. Rather will the policy be to make more perfect application of recognized and accepted ideas. Mr. French's own statement of the case is significant. "We offer," he said, "a perfect equipment of type and machinery, the best talent available to operate them, a long experience in applying artistic conceptions and methods to the production of commercial printing, the services of an adept in the planning of the book, absolutely prompt service, and exceptionally advantageous shipping location, the advantages of a strong financial organization — and a determination to, by our work, attain to the front rank of twentieth-century makers of books." This is the platform upon which the book department of the Matthews-Northrup Works will be conducted.

In the Chicago branch office of the Mergenthaler Linotype Company is displayed a sign which is attracting more than the usual interest. Passers-by and visitors are alike struck with its unique appearance, and their admiration of it is not dimin-

ished when informed that it is composed of Linotype matrices, the words "Mergenthaler Linotype Co." being formed of double rows of glittering Linotype matrices mounted on a white background. One thousand matrices were used in making this unique sign, and it is the conception of the progressive manager of the Chicago branch office, Col. George E. Lincoln, and was executed by Major Ransom.

ANNOUNCEMENT is made of the sixty-first anniversary of the wedding of Mr. and Mrs. Franklin Price, at 1067 Wilcox avenue, Chicago, on August 31. Mr. Price is one of the best-known and most cordially liked of the veteran railroad men of the West, his connection with the Chicago & North-Western Railway bringing him in touch with an extensive acquaintance. Mr. and Mrs. Price were married in Philadelphia in 1843.

THE Star Engravers' Supply Company, manufacturer of copper and zinc plates for engravers, and engravers' supplies, room 56, 81-83 Fulton street, New York, is advertising its "Glossoid" brands by mailing to its present and prospective customers a conveniently arranged copy-hook and bill-hook. It is a very neat and acceptable novelty and well calculated to keep the company in the mind of the consumer.

ONE of the annoyances that a printer has to endure is looking up a past date when the calendars of past years have all been destroyed, and in looking up a future date that the current year's calendar does not cover. Mohaupt Brothers, of Princeton, Minnesota, have devised a little advertising medium, which is called "The Double Century Calendar," which dates back and dates forward far enough to cover every possible contingency, and which will prove valuable to every printer.



A GROUP OF INLAND TYPEFOUNDRIY SALESMEN.

Bottom row (left to right)—J. H. Ramaley, manager Buffalo branch; Frank R. Atwood, sales manager, St. Louis; C. A. Hartman, sales agent, Philadelphia; Henry Roeder, chief order clerk, St. Louis.

Second row—F. E. Caston, New York city; B. G. O'Brien, Pennsylvania representative; Lou D. McWethy, New York State; M. Roger O'Malley, Michigan; J. A. Imrie, Wisconsin.

Third row—G. F. Dinsmore, Boston and New England; John K. Dunn, Texas; C. W. Kellogg, Kentucky, Tennessee, Alabama and Georgia; M. E. Latta, Iowa; Rawleigh M. Ott, order clerk, Chicago branch.

Top row—W. M. Grove, Indiana and Louisville; H. D. Hoyt, Missouri and Kansas; Thomas J. McAuliffe, A. G. Wines, city salesmen, St. Louis; W. F. Dougherty, Ohio.

MANUFACTURE OF PAPER FROM BAMBOO.*

IN the early ages of the empire, the Chinese had no manufactured paper; they wrote on planks and on large pieces of bamboo. In lieu of the pen or the pencil, they made use of an iron style or needle. They even wrote on metal, and the curious still preserve some ancient plates, on which the characters are very neatly traced.

The discovery of paper, however, has been long since made. Some Europeans, admiring the fineness of its composition, have taken it for silk, but they did not reflect that silk can not be reduced to a pulp. Animal materials, such as wool, silk, rabbit or beaver skin, may furnish a felt-like substance more or less fine, but not a real paper, which can be written upon without the ink running.

The Chinese make their paper with the second pellicle of bamboo and some other plants. This paper is of an almost impalpable fineness, but it is very liable to corruption and

From a bamboo forest are selected the year's shoots, which are about as thick as a man's leg; their first green pellicle or outer bark is peeled off, they are split into four, and then divided into narrow strips of six or seven feet in length. It should be observed that the trunk of the bamboo consisting of long straight fibers, it is very easy to split them from top to bottom; whereas, to cut them across would be extremely difficult, for it pushes out its shoots in the manner of herbs or grasses, and not like a tree by concentral layers.

They begin by beating these slips with great force, on a wooden block, for the purpose of making them thin. They then put them into a pond of muddy water, where they are left to steep for a fortnight. This operation is intended to dissolve the compact and tenacious parts. When they are taken from this, they undergo a second washing and are reduced to filaments; they are then dried and bleached in the sun.

While these preparations are going forward in one part of the factory, in another the ingredients, mixed with the pulp of the bamboo, as necessary parts of the composition of the paper, are got in readiness; these are a glue, prepared from the *hao-teng*, a glutinous plant, something of the vine kind, which grows in the mountains. They cut some stems of this plant, which, after having been laid to steep three or four days in water, produce an oily and glutinous juice; and this is the glue used for giving the requisite consistency to the paper. The *hao-teng* glue is made up with the farina or sediment from rice, which is bruised with a pestle, as in the annexed plate.

When the bamboo has been reduced to shreds, which have been bleached and dried in the sun, they are broken, piled up in a mortar, and exposed to the steam of boiling water. It is then either pounded by a man with all his strength, or the pestle is raised by a lever.

The process is nearly the same when other vegetable substances are used instead of bamboo. Those which are best adapted for it are the trees which contain most sap, as the mulberry, elm, stem of the cotton-shrub, hemp and others, the names of which are unknown in Europe, such as the *koutchou*, a kind of wild mulberry or sycamore.

The superficies of the outer bark, which is greenish, is slightly scraped, and the *liber*, or inner bark, is detached in long, thin strips, which are bleached in boiling water and in the sun. (From the word *liber*, as used above, and from which *liber*, or second bark, the ancients made their paper, is derived the Latin word *liber*, and the French *livre*, which



PAPERMAKING—FIRST PROCESS.

moths; the books must be frequently beaten and exposed to the sun to preserve them.

Besides the paper which is made of the bark of trees, they manufacture it likewise of cotton; and this is the whitest, finest and most in use; it is not subject to the inconveniences above named, and keeps as well as the paper of Europe.

One great advantage of the Chinese paper is, that it is equally white throughout, is made of great length, and is extremely soft and uniform.

A Chinese writer, mentioned by Duhalde, speaks of sheets of paper being made to the length of thirty and fifty feet. The modern make did not come near this size, until Fourdrinier's patent was in use; but this renders the dimensions unlimited.

The consumption of paper in China being so excessive, it is not to be wondered at that it is made from everything; besides the paper used for writing and printing, the greater part of the window sashes are fitted up with it.

The walls and ceilings are covered with paper—white, single-colored or variously ornamented. In fact, even in the most sumptuous apartments nothing but paper is used; and this is done new every year. The annexed plate represents only the first process of its manufacture.



PAPERMAKING—SECOND PROCESS.

*From "China: Its Costumes, Arts, Manufactures, Etc." London: 1824. Courtesy of Mr. Zenas Crane.

equally signify a book.) The Chinese also use rice-straw, nettle-stalks, etc., likewise old paper, from which the ink has been extracted; by this latter process, a very great number of old people and children gain their livelihood. The ink in China, being composed of soot and materials purely vegetable, is less durable than ours, which contains a metallic portion, which, therefore, changes to a rust color without totally disappearing.



PAPERMAKING--THIRD PROCESS.

Thin rag paper is made with pieces of old cotton, and undergoes much the same process as that which is manufactured in Europe.

The renovation of the old paper is effected by a very curious method. The artisans who are employed in it live in a large village near Peking. They throw the pieces of old paper into great flat and close baskets, washing them in water, and working them with their hands and feet to clean it and take out all the spots, and reduce it to a perfect mass or consistency. This is then boiled in a cauldron, and the sheets are raised from it, which in this case are of a middling size.

An attempt has been made to introduce the renovation into England, but without much success.

When the bamboo has been softened by the steam of boiling water and again pounded in the mortar as before, the pulp is boiled in a furnace and put into several baskets.

The frame or chase, intended for raising the paper in sheets, is not made with iron or brass wire as in Europe, but with fine threads of bamboo; they are small rods which pass several times through a steel wire-drawer, pierced with holes of different sizes, and are made as fine and as tough as iron wire; but they are careful to steep them in boiling oil, that the frame should not admit the water except at the top, and at a depth sufficient to draw out the sheets of paper.

The frame is suffered to drain for a few seconds, when the sheet is deposited on a piece of clean stuff without seams. In our European paper-mills, a certain number of these sheets are put into a press for the purpose of squeezing out the wet, and they are then hung on lines to dry; for this process very large rooms are requisite; that at Auvergne in France is 144 feet long by 36 wide, and contains a great number of windows. In China they follow a more expeditious process which requires less space; the sheets are dried on shelves by the heat of a furnace.

When the sheets exceed the ordinary dimensions, the reservoir and frame are proportionately large. The frame is then lowered and raised by cords and pulleys.

It is not merely for papering rooms that such large paper is required, but also for the *ti-tse*, or visiting bills. These, which in Europe are only small cards, are in China of a size

proportioned to the rank of him who either gives the invitation, or pays the visit, or by whom it is received. The *ti-tse* which the Emperor orders to be delivered as an honor to the different nobles of his court, or foreign ambassadors, are of rose-colored paper, and have only one character placed in the center, signifying supreme happiness. This is one of the most complicated characters in Chinese writing; it consists, among others, of those which designate a cultivated field,

house and children. It is perfectly expressive of what the Chinese reasonably consider true and solid happiness to consist in.

The Chinese manufacture more than two hundred different kinds of paper. That which is for writing on is prepared with alum. The silver paper is not done with silver, but talc. For this purpose they take the talc of the province of Se-Tcheuen, which they emphatically term *yun-mou-che*; that is to say, stone the mother of clouds, because every flake which is separated from it resembles a transparent cloud. The talc is reduced to a fine powder before it can be laid on the paper.

A TEMPORARY EDITOR.

The editor of the *Paki Paki News* lay very ill in bed, suffering from a severe attack of influenza, and jabbering like a perpetual motion phonograph. As a rule he was as sane as could be expected, considering he had chosen *Paki Paki* as a promising field for journalism. But on this occasion he was certainly wandering in his mind, otherwise he would not have asked his grandmother to assist in getting out the weekly edition of his paper.

When Granma Huff paused, panting, at the head of the stairs and pushed open the door of the *News* office, Jimmie was sitting in the editorial chair, studying his Sunday school lesson. The editor never spoke of Jimmie as the "devil," although that is the customary title. He called him the "angel." Jimmie was such a good boy. Goodness stood out on him like freckles. Every time he washed his hands and face he washed off enough goodness to supply a dozen boys, and he had signed so many temperance pledges that if he had started in to drink steadily for the balance of his life he would have wound up with some of the pledges still unbroken. Later in life he tried it. But he was a good boy.

Granma Huff looked over the rims of her two pair of spectacles and smiled.

"Jimmie," she said, "my gran'son's sick, so I've come down to get out the *News* this week, and I want you to hurry round and help me all you can."

"Yes'm," said Jimmie, meekly.

"Well, now," said Granma Huff, seating herself in the editorial chair and rubbing her knees with the palms of her hands, "I can't move 'round much, bein' as I've got the rheumatiz so bad, but I reckon you can do most that's to be did. Gran'son says you're a right good boy."

"Yes'm," replied Jimmie, modestly.

"Kin you work that printin' machine?" inquired Granma, nodding toward the old Washington press.

"Yes'm, I allus does," says Jimmie.

"Well, then," said Granma, "I guess you'd better go right on an' print some papers. I reckon you know 'bout how many's needed, don't you?"

Jimmie explained that there were a few things to do first. There must be some news gathered; the forms made ready.

"Du tell!" exclaimed Granma, "I s'posed gran'son 'ud hev all that ready. Ain't you got any at all?"

"No'm," said Jimmie.

"Well, I can't fix the types, but I guess you know 'bout that," she said, "an' I can't see to write, but you kin take down. First say gran'son's sick with the grip, but doc. says he'll get along all right soon's the fever goes down some. Then say Marthy Clemen's baby's sick with the measles. I knowed Marthy's ma before Marthy was born. Her and he come from York county, Pennsylvania, together."

"How d'ye spell Pennsylvany?"

"Pen-syl-va-ny," spelled Granma. "Her ma and me was second cousins, she bein' a Bell an' me a Murdock, an' old man Murdock bein' first cousin o' Randy Bell. We come down the Ohio on a flat an' up the Mississippi by steamer. But I told Marthy that child 'ud get the measles ef she took it out to Joe Navadley's. Got that down?"

"Yes'm," said Jimmie.

"Well, I don't think o' any more news just now; do you?" she queried.

"No'm," said Jimmie.

"Will that be enough?" asked Granma.

"No'm, that ain't more'n two sticks," said Jimmie.

"Well, what does gran'son do when he hasn't enough news to fill up?"

"He uses patent insides. This what comes in chunks from Chicago," said Jimmie; "but he ain't got none but what we've used. He was goin' to order some when he was took sick."

"We've got to use some over again," said Granma, decidedly. "What is there?"

"Sermons," said Jimmie, grinning. "We ain't got nothin' but Talmage sermons, but we got lots o' them."

"Well, I don't know nothin' better for people than sermons," said Granma. "I guess we'll use them sermons. 'Twon't hurt nobody to read 'em over twice. Reckon you've got enough of 'em?"

"Yes'm," said Jimmie.

"All right, then, you go ahead an' fix up the paper like you always do. Mebbe you kin get some nice little boy to help you. I'm goin' home, my rheumatiz hurts me so, and I can't do no more. Just be sure to have the paper out in time."

Jimmie promised, and Granma went home. She had done her duty.

Jimmie did his.

There were forty-two local and patent medicine advertisements that were always scattered through the reading. He knew this, and as the sermons were long and solid, he cut each sermon into small pieces, laying the electrotypes across the chair and sawing them into chunks with the office saw. Then he made up his forms, sticking in a piece of sermon, then a patent medicine advertisement, then more sermon. He did not miss a department. He had "Local News," "Country Correspondence," "From our Exchanges," and "A Little Nonsense" all in their appointed place, but each composed of short reading advertisements and small sections of sermon. The sermons were rather mixed. In sawing them up he had failed to preserve their consecutive form. There were fifteen columns of disjointed sermon sandwiched in with "Get your hair cut at King's," "Thorpe's for boots," "Trocadero for suppers," etc.

Jimmie delivered the paper. The editor was out of his fever when he got his *News*. He got out of bed; thanked Granma; sent for Jimmie; sacked him three times, and the third time raised his wages. He was about as sane as usual. Next week we read: "The *News*, always in front, again outstripped all rivals last week by inaugurating a new and highly moral competition. Scattered over pages one, four, five, and eight were five complete sermons. To the person sending the first correct arrangement of all these sermons we will send the *News* free for five years; for one sermon—the paper for one year. Thus once more the *News* distances those reeking rags the *Jimtown Blade* and the *Hawk*."—*New Zealand Bulletin*.

THE BURGLAR'S NEWSPAPERS.

Before a wicked burglar's cell
The missionary stood.
He had a longing in his heart
To do the convict good.

"Did yellow journals bring you here?"
The missionary sighed.

"I have no favorite paper, sir,"
The burglar-man replied.

"My tastes are very hard to please,
As shifting as the wind.
I changed my papers every hour,
And there is where I sinned.

"If I had stuck to *Journals*, now,
I'd still be roving free,
For railway cops. are easy marks
As ever I did see.

"But once a keen temptation rose" —
He laughed a foolish laugh —
"I cleaned a railway station out
And took the *Telegraph*.

"That night, while taking the *Express*,
I fell beside the rail.
And, having missed my train, why, then,
I took the *Evening Mail*."

The burglar paused. His tearful voice
It trembled like a goat's.
The missionary by the door
Was taking rapid notes.

"Descending later on, beneath
The night's protecting robe,
I visited a schoolhouse red;
'Twas then I took the *Globe*.

"A constable came running up
My way he tried to bar.
He wore a badge; I tore it off.
That's when I took the *Star*.

"I met some clubmen, overfull
Of seltzer, rye and limes.
They all had golden watches on;
You bet I took the *Times*!"

"Proceeding thence with all dispatch
Upon my course so checkered,
I broke a phonograph machine
And took the *Daily Record*.

"A dwelling-house I entered next
To look for cloak or dress.
The wardrobe hooks were empty, but
At least I took the *Press*.

"The house was owner by Captain Jones,
A skipper with a gun.
I gathered in his sextant, for
I wished to take the *Sun*.

"He clapped the gun against my head,
I thought he was a ghost.
He bound me to a pillar, and
I could not take the *Post*.

"I couldn't run; he had me tied
As helpless as a rabbit.
So here I am, a victim of
The deadly paper habit."

The preacher said: "Twill cheer you up,
When you are in the blues,
To know that very joyfully
Your home folks take the *News*."

— L. H. Robbins, in the *Newark News*.

A GRAND EDUCATOR.

I have been a subscriber to your journal for many years, which has always been and is a grand education.—G. A. Osboldstone, Melbourne, Australia.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE CROSS PAPER FEEDERS.

Attention is invited to the advertisement in this issue of the American Paper Feeder Company, in which an illustration of the new pile feeder is shown. This type of machine has now reached a stage of perfection where it is giving equally as good satisfaction as the continuous feed machine, which was the first the company put on the market. The pile feeder is now being used by the Franklin Printing Company and Organic Chemical Company, of Philadelphia, and Berwick & Smith, of Norwood, Massachusetts, and the continuous machines are being used by Houghton, Mifflin & Co., of Cambridge; Rockwell & Churchill, Samuel Usher, C. H. Simonds & Co., of Boston; Winthrop Press, of New York; Dunlap Printing Company and William F. Fell Company, of Philadelphia. The use and endorsement by such representative concerns as the above named, of these machines, is sufficient to warrant the claims made by the American Paper Feeder Company that their machines are entirely past the experimental stage and are worthy of adoption by any representative printers who wish to obtain the benefits of an increase in output, improvement in quality and a saving in pay-roll.

THE JACOBIE BACKING-STRIP-APPLYING MACHINE.

Walter L. Jacobie, of Glens Falls, New York, has devised and patented a backing-strip-applying machine, possessing many new and valuable features. The description furnished by Mr. Jacobie is as follows:

The Jacobie backing-strip-applying machine is a new invention and is easily the master of any device which has ever been produced for the purpose of applying strips of cloth or tape to the tops of tablets or backs of books. It glues, applies and cuts apart automatically, and also executes better work than the average work done by hand, and at a speed only limited by the ability of feeder, which should be from three

to four thousand pieces per hour. It will use tape from $\frac{1}{4}$ to 3 inches in width, or can be especially made for thicker books and wider tape. It cuts the tape off at end of book, without regard to width of book. The tape is glued by passing over a cylinder revolving in glue, then passing over the guide plate, under the book guide, where the back of the book is fed onto the tape. As the book passes between the rollers, carrying with it the tape, through the tape guides, the tape is shaped, placed and pressed on the book. As the book passes along it comes in contact with a lever that is carried along by the book, until it becomes even with the edge of the knife; then the lever releases a slide that lets free a dog that drops on to a ratchet wheel that starts the cam of the knife and makes one revolution that forces the knife between the books, thus cutting the tape and separating the books, the carrying rollers ceasing motion for that instant, at the same time the lever taking its former place to await the edge of the next book.

The machine requires three operators, one to feed, one to attend tape and glue, and one to remove books. It runs very lightly and noiselessly, therefore requires but little power. It occupies a floor space of 24 by 60 inches, is 33 inches high and weighs 550 pounds. Every part is made of iron, steel or brass. Tablets or books of any size can be backed, the only adjustment being to the thickness of the book.

CHALLENGE MACHINE VERSE.

The plant of the Challenge Machinery Company, at Grand Haven, Michigan, is equipped to turn out finished and accurate work, and there being a demand for machine-made poetry evident in the output of the daily press, the following was recently turned out as a specimen of this class of mechanism made entirely on the premises:

The devil scraped, the printer swore,
And yet the cuts seemed as before;
Just then the dealer-man came in
And on his story did begin.

The printer, tried and sore at heart,
His tale of woe soon did impart —
A list of trials with cuts he gave —
"Too high, too low, too big!" he raved.

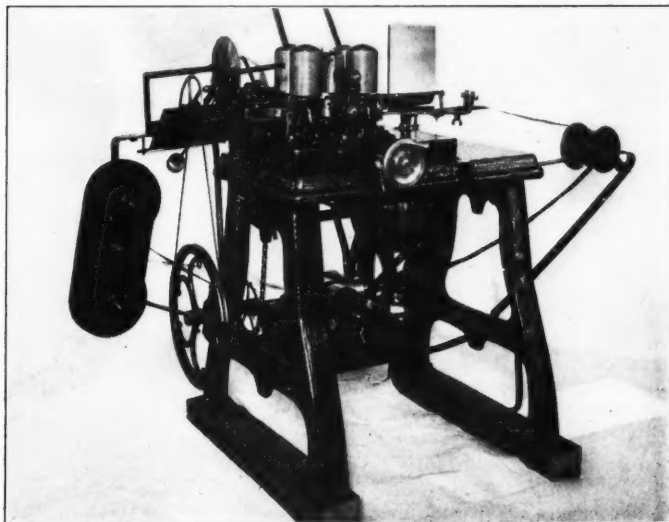
Smiles spread o'er the face of the man
And in this wise his story ran:
"There is no reason I can see
Why cuts too high or low should be;

"You should use proper tools you know,
For cuts too high, too large, too low,
For they are made right to a hair
If Challenge or Hoerner are brought to bear."

UNION-LABEL MUSIC.

The latest demand of the union labelers appears in the form of a circular letter addressed to all publishers and engravers and printers of music, requesting them to put the union label on all music and all musical advertising matter. If this request is not complied with, an attempt will be made by the union musicians to enforce the demand, by instructing all union bands and orchestras to refuse, after a given time, to play any music which does not bear the union label. Nothing is said about compelling people to listen to union-label music and musicians. Supposing these should refuse, what then? Where is the end of this? If the composer and the publisher must tag their music with a union tag, why not extend the same requirement to the poet and his poetry, the romance and the romancist? There is always the fearful possibility that the lyric at least may be set to music, and on the principle that no guilty non-unionist should be allowed to escape, our future Tennysons and Barry Cornwalls, as well as all the Beethovens and Wagners who may yet dare to live in a unionized universe, should be compelled to join the amalgamated society of tuneless teetotalers or get off the earth.— *Leslie's Weekly*.

A CORRESPONDENCE course in proofreading, conducted by F. Horace Teall, has been established by the Inland Printer Technical School.



JACOBIE'S BACKING-STRIP-APPLYING MACHINE.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING—By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the Art Student, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, \$2.00 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY—A discussion of the cost of printing, by William A. Willard, a clear, concise summary of an investigation into the cost of printing, which the writer believes was worth a thousand dollars to him; intended for the average busy printer who wants to get the meat of the question and get it quick; 50 cents postpaid. BYRON & WILLARD, Minneapolis, Minn.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "Making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1.00. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, \$2.00. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSEING—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK—A manual of practice for printing pressmen and press-room apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

PRINTERS AND ADVERTISING SOLICITORS—Send 6 cents for sample copies "A Political Text-book for American Citizens," a 40-page vest-pocket compilation of political information and statistics which can be sold advertisers and politicians anywhere in United States during campaign; will print these to order, or furnish insides folded, ready for covering, for Democratic, Republican or Non-Partisan advertising. Write now. RED BOOK PRESS, New Rochelle, N. Y.

PROCESS YEAR BOOK—We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, \$2.00. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7 3/4 by 9 3/4. Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india oooze leather, \$4.00; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN AND RARE OPPORTUNITY COMBINED—The Constitutional, newspaper and job printing business and equipment, established in 1868 and continuously conducted by founder to day of his death, December 29 last, since then conducted by the heirs and will be until sold; doing cash business of over \$5,000 per year and same can be more than doubled by energetic, capable man; only paper and job office in best town in the county; only one other paper in county; exceptionally good business territory and healthy; first-class equipment worth more than price asked for all, which is \$3,000 cash; building can be bought or leased. E. R. HOLLAND, Eminence, Ky.

FIRST-CLASS ESTABLISHED MODERN PRINTING PLANT, including copper-plate and steel die department, for sale in Chicago; incorporated; last year's business amounted to \$35,000. S 587.

FOR SALE—A complete small plant doing a high grade of special work in western New York; there is no better opportunity for a printer who wants to get into business; a partner with some capital might be taken. Write for full particulars. S 579.

FOR SALE CHEAP—One-half interest in Schussler patent combination trip and truck, one-half interest Schussler patent ink distributing roll, and one-quarter interest Schussler patent distributing roll, with improvements thereon. FREDERICK B. STEVENSON, 306 Exchange Bldg., Denver, Colo.

FOR SALE—Complete photoengraving plant. P. O. BOX 55, Cincinnati, Ohio.

FOR SALE—First-class equipped newspaper and job office in a northern Oklahoma university town; price \$1,800; sample copies furnished. S 589.

FOR SALE—One of the best paying weekly newspaper plants in the State of North Dakota; official county paper; legal notices; other business reason for selling; Republican paper; a snap if taken soon. SHARP & SHARP, Bowbells, N. D.

FOR SALE—Only newspaper and job printing plant in thriving Indiana town of 1,300; good equipment with steam fixtures; gross receipts \$3,000 to \$3,500 per year; a money maker, and will bear investigation; other interests demand our attention, and \$2,000 cash will buy plant if taken at once. S 565.

FOR SALE OR LEASE—On very favorable terms, a well-equipped printing office in central Massachusetts, two cylinders (one a four-roller), two jobbers (a Colt's Armory and a Gordon), power cutter, stitcher and electric motor, good assortment of display and job type, well equipped with stanuses, cabinets, stones and material; owner not a practical printer, and engaged in other business which takes all his time, but is interested in seeing the office kept running; to the right party will make most favorable terms; small amount down, balance on mortgage; will furnish several thousand dollars worth of printing per year; already has several large contracts and a good run on small work. Apply, with references, to S 590.

FOR SALE—Owing to removal from State, I will sell one-half interest in the large printing and bookbinding business of S. B. Newman & Co., the Old Reliable Printers of Knoxville, Tennessee; yearly business, \$50,000. WM. S. TEALL, Knoxville, Tenn.

LARGE LIST of desirable money-producing plants; easy to sell newspaper offices if listed with CENTRAL NEWSPAPER EXCHANGE, Waldron, Mich.

LOS ANGELES, CALIFORNIA—Well-equipped job plant for sale on easy terms to right parties; other business requiring owner's entire attention. S 354.

MAN WITH A LINOTYPE—I own a Linotype, and will move it to the most business-like proposition which presents itself; it is a two-letter machine with complement of borders and several sizes of matrices. S 603.

REPUBLICAN WEEKLY, in best oil town in West Virginia; good job plant; cheap, easy terms. BOX 38, Salem, W. Va.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

Knife Grinders

Machines sent on thirty days' trial to responsible parties.
Interested, write us. Complete Blindery outfits.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COTTRELL FLAT BED PERFECTING PRESS, bed 33 by 45, four form rollers, speed 1,600 perfected sheets per hour, shifting tympan, air springs, hinged roller frames, rebuilt, in perfect order, price very low. C. B. COTTRELL & SONS CO., 41 Park Row, New York, N. Y.

FOR EXCHANGE—Harris press, style E-1, envelope and card, in perfect condition, for standard make four-roller cylinder press; must be in first-class condition; difference will be paid in cash. F. J. DASSORI, 108 Park Row, New York city.

FOR SALE—A Mentges folding machine in first-class condition, suitable for newspaper work; "a bargain"; will be sold at once. Address all communications to THE WOOD-WEAVER PRINTING CO., 227 E. Ohio street, Indianapolis, Ind.

FOR SALE—Addressograph and cabinet in perfect condition, \$25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE—Job outfit consisting of 8 by 12 Gordon and thirty-five fonts of type; everything nearly new and in good condition; a bargain for cash. S 629.

FOR SALE—807—43 by 56 Century Campbell press, 4 rollers, front delivery, fine condition;

200—25 by 30 2-revolution Cottrell press, 2 rollers, table distribution, air springs, rebuilt;

823—43 by 60 2-revolution Campbell press, 4 rollers, front delivery, table distribution, wire springs, extra heavy press;

827—37 by 52 2-revolution Campbell job and book press, 4 rollers, table distribution, wire springs, front delivery;

828—23 by 30 2-revolution Campbell press, 2 rollers, rack, screw and table distribution, wire springs, front delivery;

834—35 by 52 2-revolution Cottrell press, 4 rollers, rack, cam and table distribution, air springs, rear delivery.

Every machine guaranteed to be thoroughly rebuilt and in first-class condition; all these machines, and many others, can be seen at BRONSON'S, 54 N. Clinton st., second floor, between West Lake and Fulton sts., Chicago.

FOR SALE CHEAP—One Brown folder, New Monarch style, range 14 by 20 to 37 by 50, first-class condition; must be sold at once to make room for larger machine. GREELEY PRINTER OF ST. LOUIS.

FOR SALE—Emmerich & Vonderlehr bronzing machine, secondhand, 25 by 36, four years old, in good condition. S 578, care New York Office Inland Printer.

FOR SALE—Harris automatic card and envelope press; used three months; a bargain. W. C. HOLLANDS, Ann Arbor, Mich.

FOR SALE—Linotype motor, "Lundell," for 115 volts direct current, one-fourth horse-power, speed 650, as good as new, ready to attach. S 321.

FOR SALE—New high-speed Whitlock two-revolution press with Peerless folder attached; has been used less than one year; size of bed 39 by 52 inches; will take a seven-column quarto; capacity, 2,000 complete papers per hour; just the press for a large weekly or semi-weekly, or daily with less than five thousand circulation; must be sold at once to make room for perfecting press. GENEVA PRINTING CO., Geneva, N. Y.

FOR SALE—One blank-book sawing machine for edition work and paper-box sawing combined; used about one month and in A condition; for further information address OMAHA PTG. CO., Omaha, Neb.

FOR SALE—One Campbell "Economic," two-revolution, four-roller printing-press; has four (horizontal) air springs, front delivery, extra set of roller stocks; size 43 by 55½; in good condition; will be sold at a low figure on easy monthly payments with proper security; for any further particulars address LEWIS S. GRAHAM, 304 Cora Bldg., New Orleans, La.

FOR SALE—One Campbell press, bed 40 by 52 inches, four form rollers, front delivery, has all necessary fixtures, now doing good work; want to put in faster press; write for more information; can be gotten at your own price if moved by Sept. 15. B. J. BILLINGS, Paducah, Ky.

FOR SALE—One 34-inch Seybold paper-cutting machine, one extra knife; the machine can be seen in daily use in our factory and is just as good as new; only reason for selling is we must have larger machine; machine cost \$400. THE SHAW-WALKER CO., Muskegon, Mich.

FOR SALE—Six and one-half by nine Baltimore jobber, with throw-off and power pulleys, price \$30; also three horse-power 229-volt Sprague motor. BURKE & JAMES, 118 W. Jackson Blvd., Chicago.

FOR SALE—Six Wetter sale slip numbering machines from fifty down to one; never been used; price, \$6.00 delivered; great bargain. STATESMAN, Marshall, Mich.

FOR SALE—Two sets matrices—nine-point DeVinne, two-letter, with antique head-letter; these matrices are practically new, having been used only a few times; original cost, \$65 per font; will sell at \$45. GENEVA PRINTING CO., Geneva, N. Y.

HALF-TONE CUTS FOR SALE—Large assortment of hunting, fishing, yachting and outdoor pictures; have been used only once; cost 15 cents per inch, will sell for 7 cents per inch; for further particulars address TILTON PUBLISHING CO., 63 Kilby street, Boston, Mass.

HARRIS PRESS FOR SALE—We have for sale at a bargain one Harris automatic press and attachments, one Mystic Star paper-cutter, one two horse-power Lundell motor, and one one-half horse-power Browning motor; Harris press not used over thirty days; make an offer. S 586.

TYPE FOR SALE—4,500 lbs. ten-point roman, with quads, but no points; 100 double galleys, brass-lined; all practically good as new. STANDARD OIL CO., Cleveland, Ohio.

WANTED—To exchange a full course in piano instruction for printing. CHICAGO PIANO COLLEGE, 516 Kimball Hall, Chicago.

\$100 BUYS Linotype magazine: \$15 for font single-letter, eight-point, old-style matrices. W. J. NELSON, 440 Forty-fourth street, Brooklyn, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Operator-machinists, 4; job printer, 1; Linotype operators, 2; foremen, 7; superintendents, 4; all-round men, 6; bookbinders, 4; solicitor, 1; salesmen, 2; advertising managers, 2; ad. writer, 1; stoneman, 1; photoengravers, 3; pressmen, 5; reporter, 1; electro-typist, 1; manager, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

IF YOU WANT EMPLOYMENT (in the printing line) I can get it for you, no matter where located; enclose stamp for my booklet; it will post you fully. ROBERT DAWSON, 620 Eberlee block, Fort Smith, Arkansas.

Artists and Designers.

ARTIST, GOOD LETTERER—One accustomed to sign and poster work; good, steady job; state experience and salary. S 566.

WANTED—A strictly first-class commercial artist, also a strictly first-class artist on mechanical work. STAFFORD ENGRAVING CO., Indianapolis, Ind.

Compositors.

TYPOGRAPHICAL EXPERT WANTED, to supervise the production of original type effects in a large line of high-grade advertising circulars; state age, education, experience and salary. S 597.

WANTED—Two first-class union job printers who thoroughly understand stonework; none others need apply; steady positions for right parties. S 621.

Editors and Reporters.

WANTED—Newspaper correspondents; daily newspapers pay well for news and stories; energetic men and women earn \$25 to \$50 per month from the start, at home, in this fascinating work. WESTERN PRESS BUREAU, Topeka, Kan.

Engravers.

A PHOTOGRAPHER, mechanically inclined, and capable of both wet and dry plate work, as well as half-tone; to the right party good salary and permanent place assured. S 602.

PHOTOENGRAVER, who is familiar with all branches, to take charge of a small shop in a Southern city. S 561.

WANTED—Young man that has had some experience in retouching photos; a good chance to work up. S 616.

Estimators and Solicitors.

WANTED—Man of experience, who understands estimating stock, printing, etc., and knows how to handle customers; good position with great opportunities; one of the best printing-houses in the country. S 622.

WANTED—September 1, good jobwork estimator, with bookkeeping experience, for country office; young man preferred; must be sober and industrious and furnish good references. NEWSPAPER WORK, care Minnesota Type Foundry, St. Paul, Minn.

Ink-makers.

WANTED—Superintendent for printing-ink works making a specialty of process inks; an exceptional opportunity for a capable and practical man who thoroughly understands every phase of manufacture; position permanent and profitable to right party. S 612.

Miscellaneous.

A CREDIT SCHOLARSHIP gives you an education on credit; we trust you for tuition until course has been fully completed; take a course in either advertising, illustrating, journalism, proofreading, electrical engineering, business correspondence, stenography, bookkeeping, show-card writing, English branches, and pay when satisfied. Write for credit scholarship, mentioning subject desired. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pa.

**PRINTS
BRIGHT
GOLD**

(See Insert December, 1903)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . . \$3.00 per lb.
Pale Gold, . . . 3.00 "
Copper, . . . 3.00 "
Aluminum, . . . 4.00 "

Put up in
½ and 1 pound
tin cans.



T. RIESSNER
57 Gold Street, NEW YORK

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

Operators and Machinists.

LINOTYPE OPERATORS — Non-union, strictly first-class and reliable; big salaries to right men. Apply P. O. BOX 859, Cincinnati, Ohio.

WANTED — Operator-machinist or operator with some knowledge of machine, in Eastern city of 10,000; union and sober; preferably single. S 608.

Pressmen.

WANTED — A cylinder pressman; union, scale \$20; must be a pusher and capable of doing all classes of work. PERKINS BROS. CO., Sioux City, Iowa.

Proofreaders.

PROOFREADER — In addition to our present force we have position for an experienced proofreader, one who is rapid, accurate and tasty in arranging work of a commercial nature. THE DORSEY PRINTING CO., Dallas, Texas.

REVISE PROOFREADER WANTED — We are in need of a first-class printer proofreader who is thoroughly competent to revise forms for the presses in our printing department; he must be thoroughly familiar with the margins of books and have handled work of this kind heretofore; steady position to the right man. Inquire Printing Department EVENING WISCONSIN CO., Milwaukee, Wis.

Salesmen.

WANTED — Man to sell blank-books, stationery and lithographing to county and bank trade; state experience fully in applying; don't apply unless you have made a success of this particular work. S 387.

Superintendents and Foremen.

WANTED — Foreman job printing office, who has ability to lay out modern and artistic work, and who can manage modern office advantageously. S 617.

WANTED — MANAGER — State qualifications, salary and references. S 564.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents or foremen, 19; job printers, 19; pressmen, 14; bookbinders, 5; all-round men, 7; machinist-operators, 10; linotype operators, 14; linotype machinists, 2; proofreaders, 4; solicitors, estimators or salesmen, 3; compositor, 1; ad. writer, 1; managers, 10; advertising managers, 6; ad. men, 9; stereotypers or electrotypers, 2; photoengravers, 7; editors, 4; reporter, 1; artists or cartoonists, 4; make-ups, 3; stonemen, 2. Address THE INLAND PRINTER COMPANY, Chicago.

IF YOU WANT EMPLOYEES (in the printing line) I can get them for you, no matter where located; write for large list of applicants from all parts of the country. ROBERT DAWSON, 620 Eberlee Block, Fort Smith, Ark.

All-round Men.

ALL-ROUND PRINTER, age twenty-seven, ten years' experience, best references, teetotaler; keeps up-to-date; country weekly or small daily, Indiana or Michigan preferred; also do editorial work; wages reasonable. S 614.

AN ALL-ROUND PRACTICAL PRINTER desires a change; climatic conditions the reason; can do estimates; sober, reliable, married; references and samples if desired. S 585.

SITUATION WANTED by good all-round job, ad. and make-up man; also by good Simplex operator and all-round printer. S 575.

YOUNG MAN with fifteen years' experience at printing business in all its branches desires position with daily or weekly in any capacity; prefers the country newspaper business; and is also a good Linotype operator; can take charge and knows how to manage men; references given. S 628.

Artists and Designers.

ARTIST — An all-round commercial artist desires a change; steady, sober and reliable. S 573.

DESIGNER wants position; studied at Art Academy, Chicago; some engraving house experience; wants to rise in profession. S 571.

YOUNG DECORATIVE ARTIST AND DESIGNER, good letterer, now employed, wants change of position. S 122.

Bookbinders.

BINDERY FOREMAN OR SUPERINTENDENT by thoroughly experienced, reliable, all-round man, September 1; South preferred; references. A. K. D., 292 Franklin, Cleveland, Ohio.

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AMBITIOUS YOUNG PRINTER wants position in daily office; good ad. man, strictly sober. "AMBITIOUS," 19 Board Trade, Savannah, Ga.

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ETCHER, half-tone on copper, a good all-round man; long experience both East and West. S 568.

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Operators and Machinists.

COMPETENT MACHINIST-OPERATOR wants permanent situation; Pacific coast preferred; married, sober and reliable, union. R. H. CONKLIN, Stockton, Cal.

LINOTYPE MACHINIST — Book or news; references, union. S 29.

LINOTYPE MACHINIST, with twelve years' experience, wishes change of position; experienced in handling large plants, both book and news. S 594, care New York Office Inland Printer.

LINOTYPE OPERATOR desires situation in West; can do forty thousand to fifty thousand minion (eight hours); can care for machine; married, sober, steady, union. S 478.

MACHINIST-OPERATOR, long experience, strictly first-class mechanic, speedy printer, proofreader, temperate, trustworthy, married. S 609.

WANTED — By young lady, position as Linotype operator; first-class, union. S 253.

WANTED — Situation, by a machinist-operator; eight years' experience on machines; steady, sober, reliable. S 630.

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CYLINDER PRESSMAN, eight years' experience, temperate, married, desires permanent position. Address, stating wages paid, F. J. S., 444 Perkins street, Akron, Ohio.

DUPLEX PRESSMAN — Competent Duplex pressman desires change; sober, steady, reliable, married. S 599.

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RULER — Young man, married, twelve years' experience as ruler and forwarder, desires position with reliable, progressive firm; references furnished. S 606.

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WANTED — Kidder press, secondhand, for roll paper. S 217.

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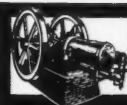
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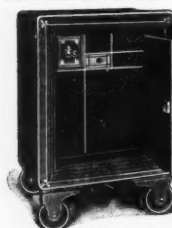
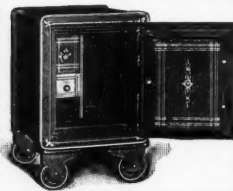
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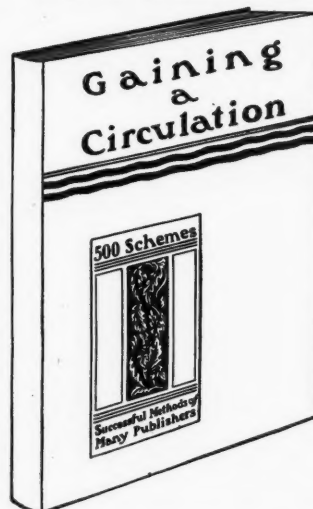
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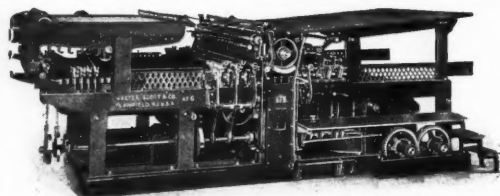
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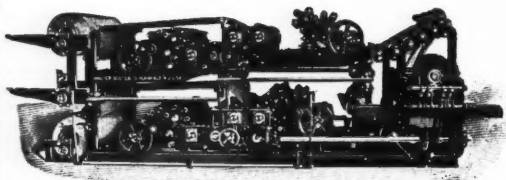
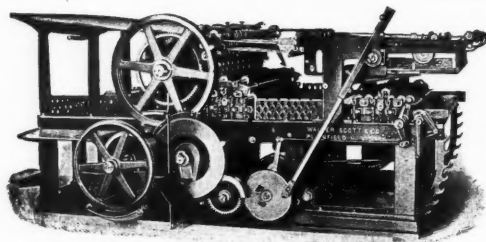


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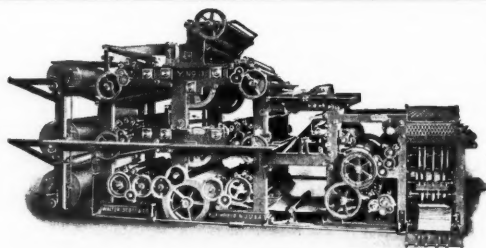


Magazine Publishers

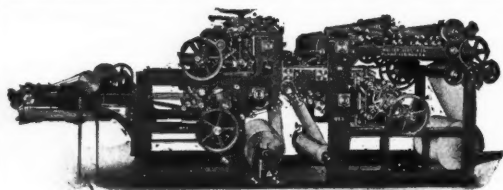
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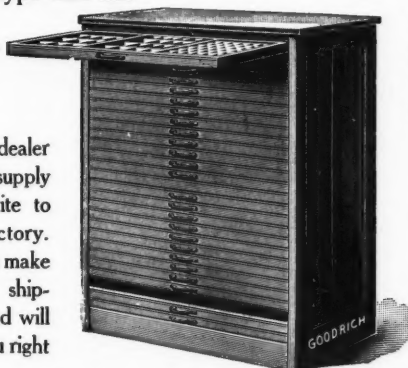
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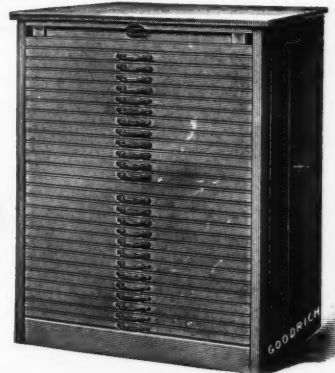
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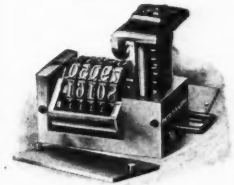


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FAC SIMILE IMPRESSION

Bates New Model No. 27

View, showing parts detached for cleansing.



Bates New Model No. 27

For Cash Sale Books



Nº 29

Facsimile Impression.

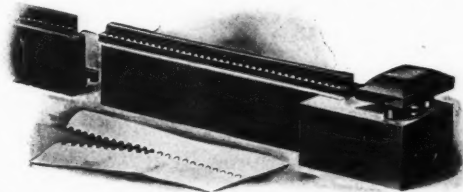
Bates New Model No. 29

For Strip Tickets

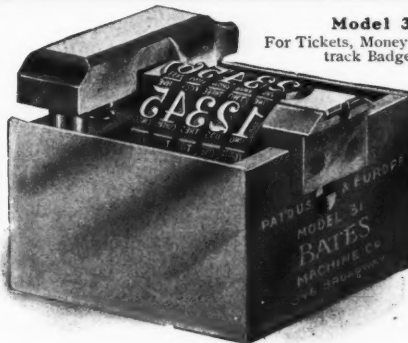


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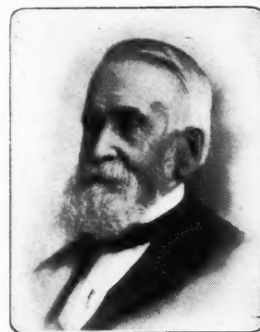


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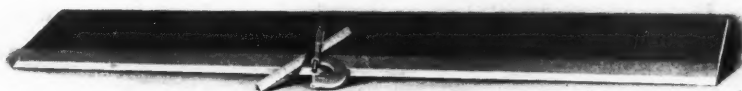
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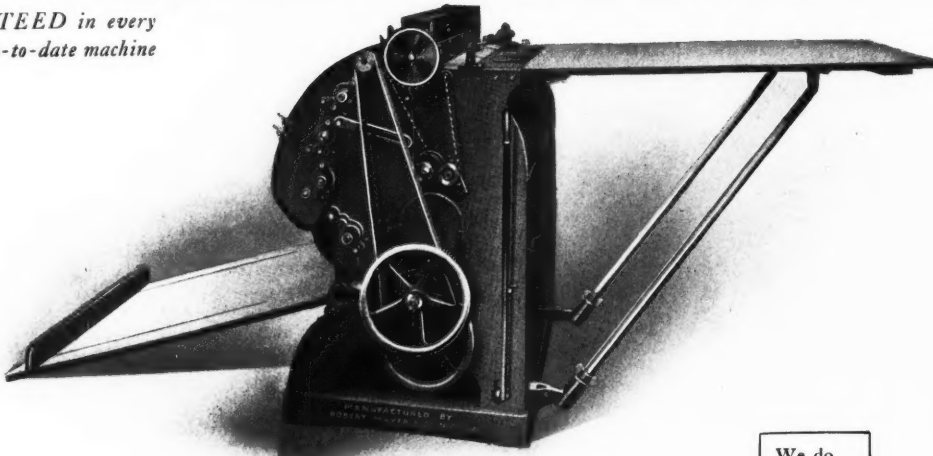
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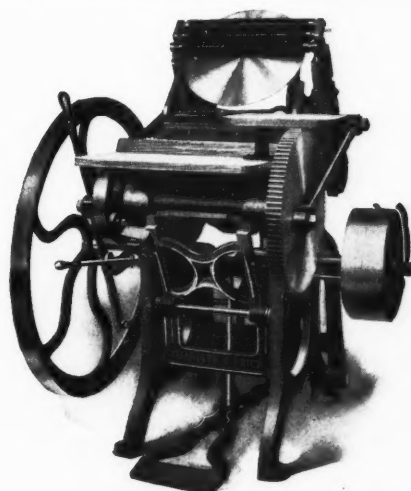
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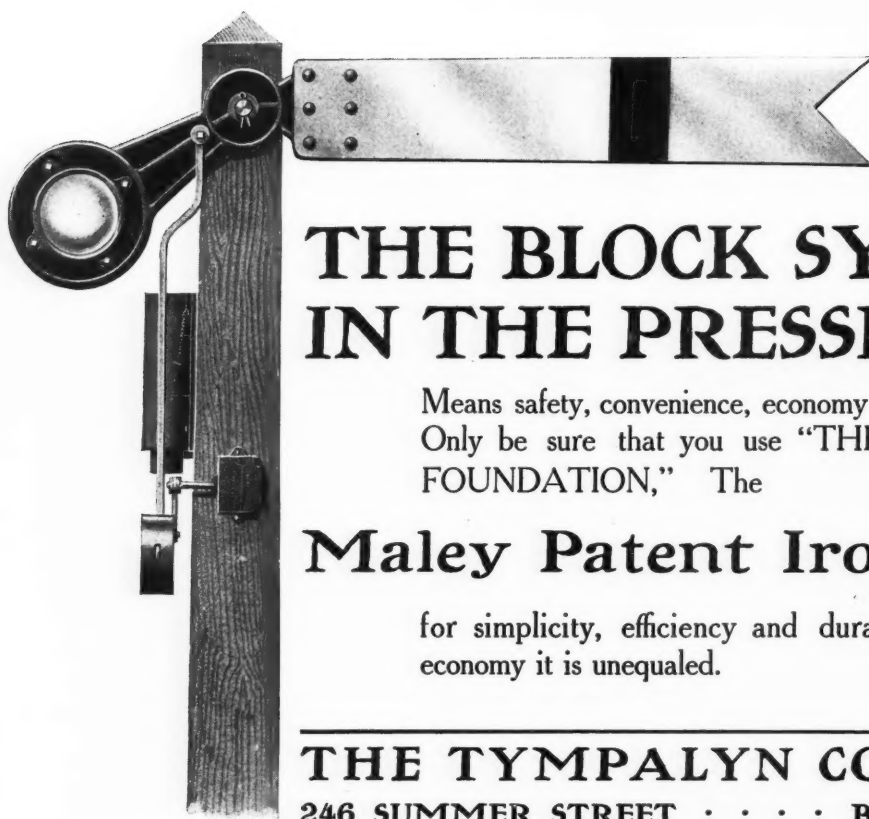
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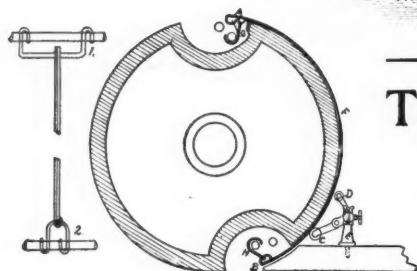
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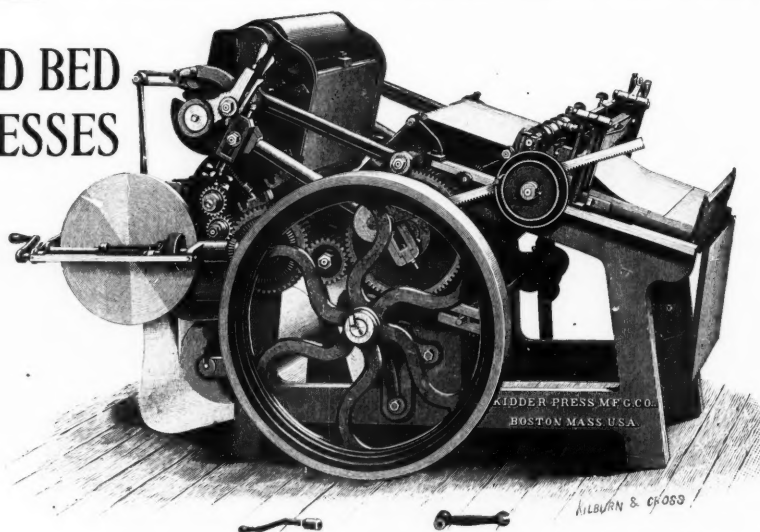
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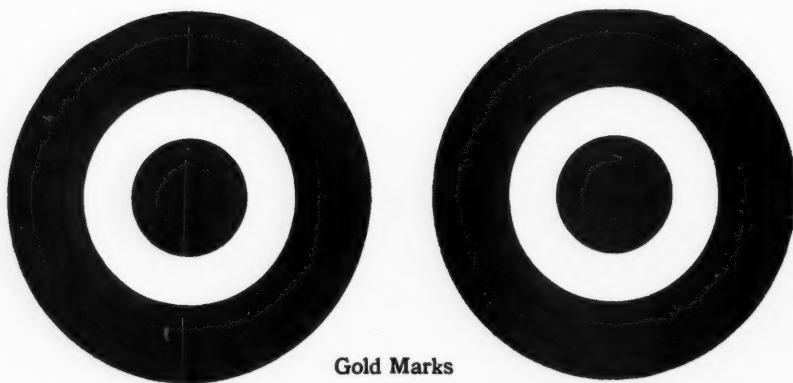
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Thax. Bot. Gaz. 20: 433. 17 O 1895.
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See *Dilepharis fasciculata*, Lagh.
Thax. Bot. Gaz. 20: 439. d. pl. 29, f. 8-12. 17 O 1895.
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See *Dilepharis insignis*, Lagh.
Thax. Bot. Gaz. 20: 438. d. pl. 29, f. 1-7. 17 O 1895.
Sacc. Hedw. 35: 23. 25 F 1896. [Reportorium No. 7.]
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— *lateralis*, Hine.
Hine, Am. Quart. Micr. Jour. 1: 24 (7). 141. pl. 7, f. 4-21.
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Lagh. Bih. K. Sv. Vet-Akad. Handl. 25³: No. 8, p. 35. [1900.
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Thax. Proc. Am. Acad. 37: 23. d. Je 1901.
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Farl. Bull. Bussey Inst. 1: 438. 1876.
Error for *Melanospora parasitica*, Tul.
— *biseptata*, Pk.
See *Helminthosporium oboriatum*, B.
Pk. Rept. N. Y. Mus. 28: 62. d. pl. 1, f. 5-8.
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Morg. Jour. Cin. Soc. 18: 44. d. D 1895.
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B. Grev. 3: 101. d. Mr 1875.
Cke. Bull. Buf. Soc. 3: 196.
Curtis, Bot. N. Car. 130. 1867.
Sacc. Syll. 4: 300.
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See *Helminthosporium apicale*, B. & Br.
Pk. Rept. N. Y. Mus. 24: 94. d. pl. 1, f. 14-17.
Cke. Bull. Buf. Soc. 3: 196.

Vedas. Taittiriyasamhitā.

5025.5

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F3584 — Tribhāshyaratna. — Whitney, William Dwight, ed. & tr. — Sanskrit language. Gram.

Tribhāshyaratna.

Whitney, William Dwight, editor and translator.
Sanskrit language. Grammar.

Anecdota Oxoniensia.

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Aryan series. Texts, documents, and extracts, chiefly from manuscripts in the Bodleian and other Oxford libraries. Vol. 1, part 1-5, 7, 8.

Oxford. Clarendon Press. 1881-97. 6 v. and unbound parts. 4°. *Contents*. — 1, part 1. Buddhist texts from Japan, edited by F. Max Müller. Part 2. Sukhāvati-vyūha, description of Sukhāvati the Land of Bliss, edited by F. Max Müller and Bunyiu Nanjio. Part 3. The ancient palm-leaves containing the Prañā-pāramitā-hrīdaya-sūtra, and the Uśmisha-vigayadhārani, edited by F. Max Müller and Bunyiu Nanjio. Part 4. Kātyāyana's Eṅg362 — Sanskrit literature. Coll. — Mueller, Friedrich Max, ed.

Sanskrit literature. Collections. Mueller, Friedrich Max, editor.

Buddhist mahayana texts. Part 1, 2.

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Oxford. Clarendon Press. 1894. v. [Sacred books of the East. 49.] 8°.

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In this specimen of railroad tariff work the cross rules are cast on the machine and the vertical brass rule placed in a slot sawed half the depth of the slugs. We should be pleased to furnish full particulars of this method.

LINOTYPE COMPOSITION

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NEW-YORK TRIBUNE ALMANAC FOR 1905.									
PLANETARY CONJUNCTIONS AND OTHER PHENOMENA FOR 1905.									
Month	Day	Aspect and distance apart.	Washington time.	Month	Day	Aspect and distance apart.	Washington time.		
			H.M.				H.M.		
Jan.	4	♂ ♀ 1° 26' S	5 52 ev.	July	3	♂ in Aphellion	10 mo.		
"	8	♂ ♀ 3° 3' S	8 41 mo.	"	4	♂ ♀ 2° 31' S	11 mo.		
"	9	♂ ♀ 2° 12' S	10 6 mo.	"	6	♂ Gr. Elon. W.	8 mo.		
"	12	♂ ♀ East'rn	4 mo.	"	11	♂ ♀ 7° 9' S	3 16 mo.		
"	13	♂ ♀ 42° 18' N	10 33 mo.	"	14	♂ ♀ 4° 43' S	7 39 ev.		
"	22	♂ Gr. Elon. W.	2 ev.	"	17	♂ Gr. Hel. Lat. S	6 ev.		
"	26	♂ ♀ West'rn	6 ev.	"	19	♂ ♀ 1° 31' S	11 8 mo.		
"	27	♂ ♀ 2° 46' S	4 34 ev.	"	26	♂ ♀ 4° 24' N	6 6 ev.		
"	30	♂ in ♀	8 mo.	"	28	♂ ♀ 2° 15' N	8 55 mo.		
"	31	♂ in ♀	10 mo.	Aug.	2	♂ Gr. Elon. E.	8 mo.		
Feb.	31	♂ ♀ 5° 3' S	9 22 ev.	"	8	♂ ♀ 7° 42' S	3 51 mo.		
"	4	♂ ♀ 2° 44' S	10 31 ev.	"	11	♂ ♀ 4° 48' S	0 42 mo.		
"	8	♂ ♀ 3° 20' N	8 53 mo.	"	14	♂ ♀ 0° 48' S	5 ev.		
"	9	♂ in Aphellion	3 ev.	"	14-15	♂ par. Eclipsed	Vis. U. S.		
"	10	♂ ♀ 42° 50' N	1 13 mo.	"	15	♂ ♀ 1° 42' S	3 41 ev.		
"	12	♂ ♀	3 ev.	"	23	♂ ♀ Brightest	3 mo.		
"	14	♂ Gr. Elon. E.	6 ev.	"	23	♂ ♀ 1° 42' N	9 53 mo.		
"	19	♂ Eclipsed	Invis. U.S.	"	26	♂ ♀ East'rn	—		
"	24	♂ ♀ 1° 1' S	1 ev.	"	27	♂ ♀ 2° 12' N	8 16 mo.		
"	24	♂ ♀ 3° 19' S	6 29 ev.	"	29	♂ ♀ West'rn	3 mo.		
Mar.	4	♂ ♀ 2° 30' S	11 26 mo.	"	30	♂ tot. Eclipsed	p. vis. U.S.		
"	4	♂ ♀ 1° 52' S	5 20 ev.	Sep.	5	♂ ♀ 7° 35' S	1 51 ev.		
"	5	Ann. Ecl. ♀	Invis. U.S.	"	7	♂ ♀ 4° 50' S	5 32 mo.		
"	9	♂ ♀ 3° 15' N	6 11 ev.	"	7	♂ Stationary	2 ev.		
"	9	♂ ♀ 3° 45' N	7 26 ev.	"	9	♂ Stationary	11 mo.		
"	9	♂ ♀ Superior	11 ev.	"	11	♂ ♀ 1° 56' S	6 47 ev.		
"	21	Spring begins.	2 mo.	"	12	♂ in ♀	11 ev.		
"	21	♂ Brightest	6 ev.	"	15	♂ Gr. Elon. W.	4 mo.		
"	24	♂ ♀ 3° 40' S	1 49 ev.	"	17	♂ in Perihellion	1 ev.		
"	25	♂ ♀ West'rn	7 mo.	"	19	♂ ♀ 4° 17' N	9 ev.		
"	25	♂ in Perihellion	3 ev.	"	23	Autumn begins.	—		
"	31	♂ ♀ 2° 14' S	11 11 ev.	"	23	♂ ♀ East'rn	8 ev.		
Apr.	2	♂ Stationary	6 mo.	"	25	♂ Stationary	4 ev.		
"	4	♂ Gr. Elon. E.	9 mo.	"	25	♂ ♀ 2° 50' N	7 8 mo.		
"	5	♂ Stationary	1 ev.	"	4	♂ ♀ West'rn	2 mo.		
"	6	♂ ♀ 2° 35' N	1 ev.	"	4	♂ ♀ 6° 40' S	6 44 mo.		
"	6	♂ ♀ 11° 57' N	11 46 ev.	"	4	♂ ♀ 4° 42' S	0 7 ev.		
"	20	♂ ♀ 4° 12' S	9 13 ev.	"	8	♂ ♀ 1° 48' S	3 ev.		
"	23	♂ ♀ Inferior	4 ev.	"	8	♂ ♀ 1° 58' S	9 43 ev.		
"	27	♂ ♀	5 mo.	"	12	♂ ♀ Superior	3 mo.		
"	28	♂ ♀ 1° 57' S	9 56 mo.	"	15	♂ Gr. Hel. Lat. S	1 mo.		
May	3	♂ ♀ 2° 46' N	1 12 mo.	"	15	♂ ♀	3 ev.		
"	3	♂ ♀ 8° 43' N	7 11 mo.	"	17	♂ in Perihellion	1 49 mo.		
"	4	♂ ♀	1 mo.	"	26	♂ ♀ 2° 36' S	3 54 mo.		
"	4	♂ ♀ 43° 51' N	8 mo.	"	31	♂ Stationary	1 ev.		
"	5	♂ Stationary	12 ev.	"	31	♂ in Aphellion	1 ev.		
"	8	♂ in U	3 ev.	"	31	♂ ♀ 4° 27' S	9 54 ev.		
"	11	♂ in U	4 mo.	"	2	♂ ♀ 5° 0' S	4 14 mo.		
"	16	♂ Stationary	11 mo.	"	5	♂ ♀ 1° 45' S	2 46 mo.		
"	17	♂ ♀ 5° 10' S	6 ev.	"	6	♂ ev.	1 ev.		
"	21	♂ Gr. Elon. W.	6 mo.	"	8	♂ Gr. Hel. Lat. N	10 mo.		
"	21	♂ in U	9 ev.	"	13	♂ in Perihellion	2 2 mo.		
"	24	♂ ♀ West'rn	5 mo.	"	24	♂ ♀	4 mo.		
"	25	♂ ♀ 1° 39' S	7 47 ev.	"	25	♂ ♀ 3° 42' S	0 51 mo.		
"	30	♂ ♀ 2° 55' N	2 16 ev.	"	27	♂ Gr. Elon. E.	12 ev.		
June	1	♂ ♀ 4° 45' N	3 34 mo.	Dec.	1	♂ ♀ 2° 42' S	4 19 mo.		
"	2	♂ ♀ 1° 42' S	6 mo.	"	2	♂ ♀ 1° 21' S	11 33 mo.		
"	13	♂ Brightest	7 mo.	"	10	♂ ♀ 4° 9' N	1 9 mo.		
"	14	♂ ♀ 5° 14' S	3 25 ev.	"	13	♂ ♀ 2° 30' N	9 43 mo.		
"	17	♂ Stationary	5 mo.	"	14	♂ in Perihellion	—		
"	17	♂ ♀ 4° 33' S	1 7 ev.	"	15	♂ ♀ Inferior	5 ev.		
"	17	♂ Stationary	7 ev.	"	21	♂ ♀ 2° 33' N	9 ev.		
"	21	♂ in Perihellion	2 ev.	"	22	Winter begins.	7 mo.		
"	21	Summer begins.	10 ev.	"	25	♂ ♀ 4° 12' S	0 45 mo.		
"	22	♂ ♀ 1° 29' S	4 22 mo.	"	25	♂ ♀ 0° 30' N	11 ev.		
"	24	♂ ♀ Brightest	6 mo.	"	26	♂ ♀	2 ev.		
"	25	♂ in Aphellion	8 mo.	"	29	♂ ♀ 0° 54' S	12 18 ev.		
"	28	♂ ♀ 2° 1' 45' N	3 3 ev.	"	30	♂ ♀ 0° 4' S	5 31 mo.		
"	28	♂ ♀ 4° 17' N	11 23 mo.	"	31	♂ ♀	3 mo.		

The above is the first work of the kind ever executed on a Mergenthaler Linotype machine. It was done in The New-York Tribune composing room August 4, 1904.

MERGENTHALER LINOTYPE COMPANY

NEW YORK

CHICAGO

NEW ORLEANS

SAN FRANCISCO

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

ADVERTISING CALENDARS.

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OLIVER BAKER MFG. CO., 329 Hennepin ave., Minneapolis, Minn., makers of art calendars, etc., half-tone, double-tone, photo-finish and 3-color process. Send \$1.50 for samples, prepaid express.

ADVERTISING FANS.

CRESCENT EMBOSSENG CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSENG CO., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the Paragon Ruling Machines for ruling paper, constructed of iron, steel and aluminum, with brass rollers. Also Paragon Paper-cutting Machines.

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BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

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CRESCENT EMBOSSENG CO., Plainfield, N. J. See "Crescent Goods."

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6-10

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SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

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CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

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EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSENG CO., Plainfield, N. J. See "Crescent Goods."

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of Paragon Paper-cutting machines.
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BUTT, CHAS., 112 Fulton st., New York city.
FRANKLIN ENGRAVING & ELECTROTYPING Co., 346-350 Dearborn street, Chicago.
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PENINSULAR ENGRAVING Co., 73 Fort st., W. Detroit, Mich.
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AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

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PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."
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GOODRICH, JAS. E., Co., Geneva, Ohio. Printers' cabinets, type trays, stands, etc.
HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st. (opposite City Hall), Providence, R. I.
HARTNETT, R. W., Co., 52-54 North Sixth st., Philadelphia, Pa.
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BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING AND REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

TIN FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

TIN-FOIL PAPER.

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UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

TRANSLATION.

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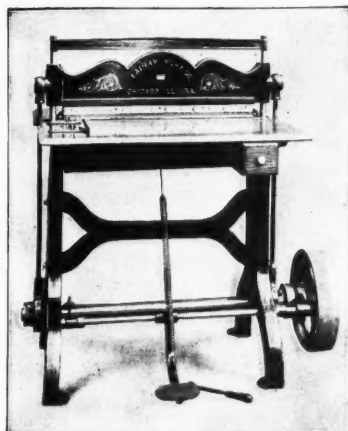
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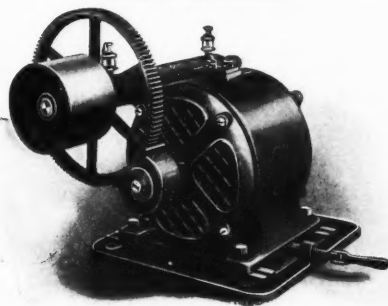
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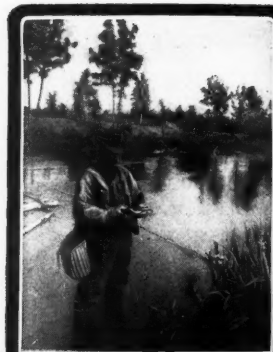
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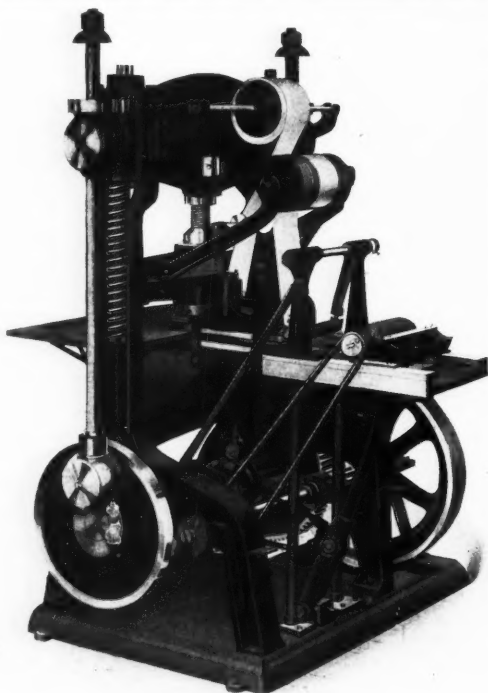
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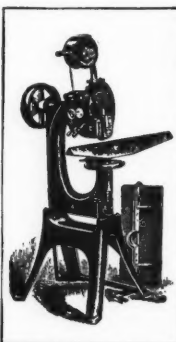


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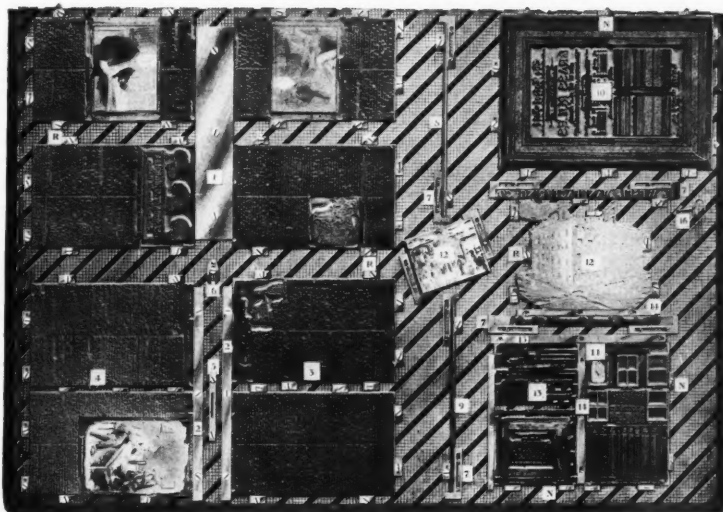
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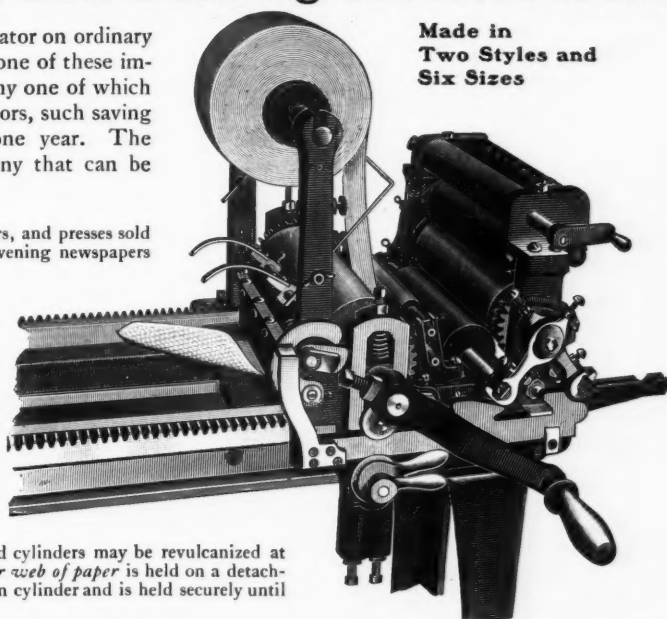
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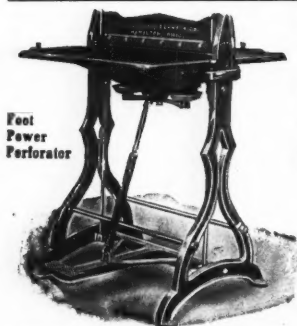
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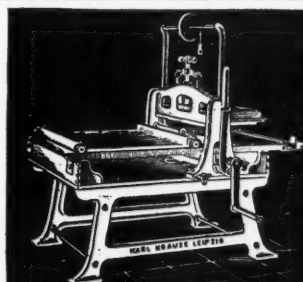
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THE INLAND PRINTER—SEPTEMBER, 1904.

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